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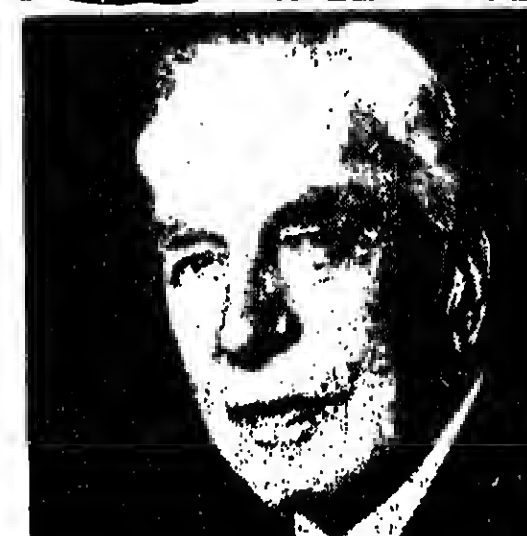
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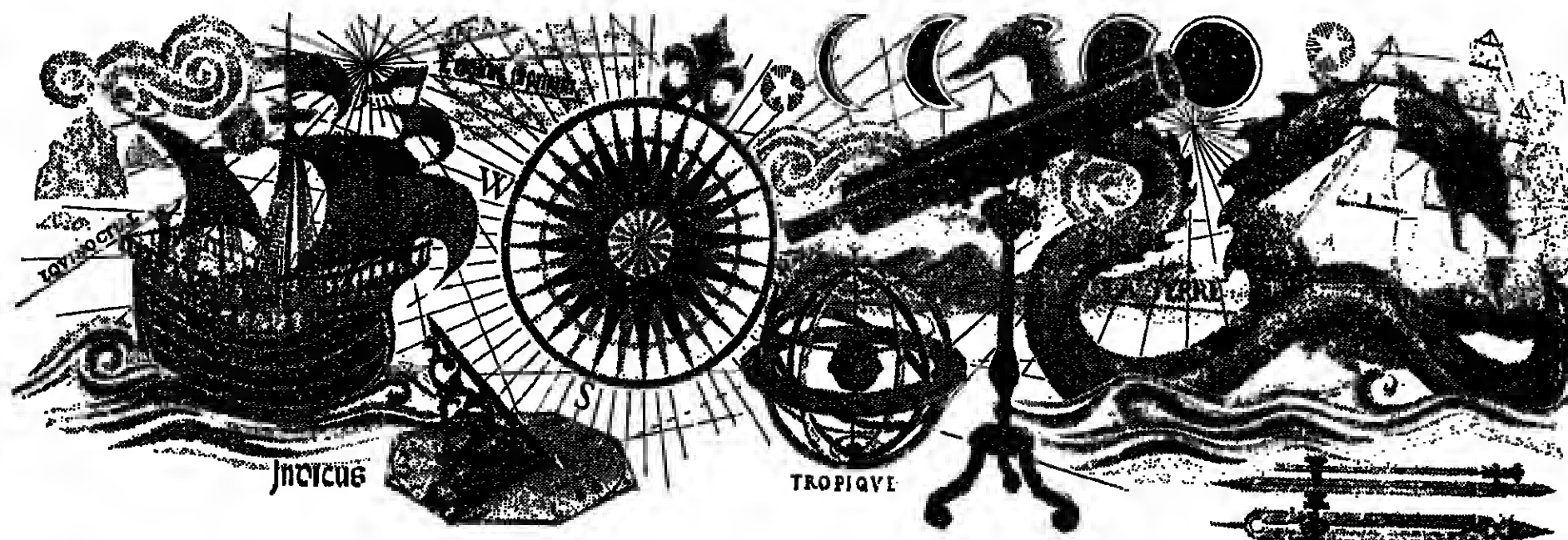
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But Ptolemy, in AD 140, took Posidonius's figure, and although his maps remained more or less gospel until the 16th century, he never did measure the Earth himself.

And for 1430 years, because Ptolemy remained more or less text book, only the Mediterranean world was represented on maps with any accuracy.

Come the Renaissance, cartography emerged from the Dark Ages. Ptolemy's *Geographia* was rediscovered and translated into Latin. Printing and engraving were invented. Hence maps—previously hand-painted collector items—came into mass circulation and became available to explorers and adventurers of the 15th century.

So the great voyages of discovery began. Vasco da Gama

opened up the sea route to India, and Christopher Columbus discovered San Salvador.

In 1570 Mercator pieced this wealth of information together and compiled the first modern world atlas, and Blaeu, in 1630, compiled a beautiful atlas which scholars of cartography revere even today.

During the 17th and 18th centuries the Dutch, Germans, and French used increasingly better surveying techniques. Governments woke up to the value of cartography as an aid to trading and warfare, and mapped their own countries.

So, national maps having achieved a fair degree of accuracy, the famous 19th century world atlases were the next logical development. And notable among them was Bartholomew's *Times Atlas of the World*.

In 1922 another great *Times Atlas of the World*, prepared by Bartholomew and Sons, was published and the maps were vastly improved in terms of accuracy by aerial photography and more sophisticated survey methods.

Nor was it superseded until 1935 when Dr John Bartholomew prepared for *The Times* a 'mid-century' edition in 5 volumes.

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Who started the Cold War? Among Russian historians and their sympathizers, the answer has never been any doubt. Unwittingly since 1947 they have laid the blame on Harry Truman, abetted by Winston Churchill. But among Western historians there has been much wavering. Their answers have tended to reflect the political and international mood of the moment. Serious history began in the 1950s, under the influence of the events of the first five postwar years: the repatriation of Communist regimes in Eastern Europe, the Greek civil war, the blockade of Berlin, the Korean War, the Communist triumph in China. For a decade the blame was apportioned to Stalin. Then came the revisionists, in the aftermath of Stalin's death and Khrushchev's speech to the Twentieth Party Congress in Moscow: the first significant work being D. F. Fleming's *The Cold War and Its Origins* in 1961.

But now we have John Wheeler-Bennett and Anthony Nicholls, who are unashamedly counter-revisionists. Revisionism was a curious phenomenon. If the denunciation of Stalin in the late 1950s by his former allies proved anything, it proved that he was indeed a monster, just as Western commentators had previously been saying. The same view of him had been expressed in 1961 by Nikita Khrushchev. In his *Conversation with Stalin*, written before he and himself broken with Communism, Khrushchev came near to saying exactly the same as Dillias: 'Stalin has the glory of being the greatest criminal in history'. Yet these truths seemed not to confirm Western historians in the orthodox view that the Cold War had its origins in the East. On the contrary, growing numbers of them moved round the view that greater blame should be laid on the leaders of the West.

It is one of the merits of the revisionist historians that they note reconciliation with the Soviet Union by admitting that fault was not all on one side but equally, if not more so, on the other. It was a characteristically Western, not to say British, response. But, if there was an element of policy in it, the policy was surely miscalculated. The moment when Russian propagandists were prepared to admit Stalin's responsibility for past wrongs was the moment to agree with them, not to resort to an artificial attitude of decency and fair play.

On the other hand, the portrait of Stalin clearly needed some revision, if not the particular revision that it later underwent. That Stalin behaved abominably cannot be disputed; but that is not the same as the diabolical cunning which has been attributed to him. In many matters his behaviour was characterized rather by ignorance, stupidity, and fear. He was ignorant of Western Europe: he did not even know which three countries formed Benelux. He was ignorant of the Balkans: the significance of the Macedonian problem in the Greek civil war seems to have escaped him entirely. He was ignorant of the United States, to the extent of believing in 1948 that Henry Wallace would be the next president. He was ignorant even of China, as witness his miscalculation of the chances of Mao Tse-tung against Chiang Kai-shek. His sole concern from first to last was the security of the Russian state, which he identified with himself. Many of his reactions were due to fear. He must have known his own order of battle in Europe from 1945 to 1950, and therefore he knew (what only later became apparent to Western military intelligence) that the Red Army could not possibly overrun Western Europe. He reacted aggressively out of fear, and thereby almost provoked the war he feared. This is a very different picture of Stalin from that which prevailed during his lifetime.

It is one of the merits of the revisionist historians that they

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Cover design by John Ryder, based on drawings on the front of Aubrey Beardsley's vocal score of 'Tristan und Isolde' (c. 1893-4)

Chemistry of the Cold War

JOHN WHEELER-BENNETT and ANTHONY NICHOLLS:
The Semblance of Peace
878pp. Macmillan, £12.

turned up the evidence on the basis of which the portrait of Stalin could be reconstructed. Their demerit is that in spite of having the evidence, they failed to reconstruct it. What they did instead was to construct alternative villains to take the place of Stalin: Truman, Marshall, Forrestal, Churchill, Ievan, and so on. The result was a decade of sterile controversy between two absurd extremes: those who found all evil in Washington and London, and those who found it all in Moscow. The echoes of that controversy are still to be heard even in the scholarly pages of *The Semblance of Peace*. The authors are in no doubt, for example, that Stalin's foreign policy was a deliberate reversion to Tsarist imperialism, and

it was in recognition of the threat inherent in this policy that, with supreme reluctance, the Western Powers were constrained to accept the Soviet challenge and to make a brave and essential response of free men against aggression.

They explicitly reject the interpretations of the revisionist school: and they set out at very great length the facts they rely on to support their own view, starting as far back as the Nazi-Soviet pact and the outbreak of the Second World War in 1939.

It can be said confidently at the outset that the evidence would fully support the author's conclusions. But the paradoxical fact is that the same evidence, put under a different light, has been used in support of the opposite conclusions. There is very little dispute about the actual events. Admittedly, in the rare cases where a Russian version of the same events has been published—for example, on the Tehran, Yalta and Potsdam conferences—there are significant discrepancies, because no agreed minutes were made at the time, apart from the public communiqués. That is a common hazard between

allies, even between those who are not ideologically separated. It would be extremely interesting to have a Russian version of the celebrated division by percentages of the Balkan countries, agreed between Churchill and Stalin in October, 1944, in Moscow. But it must also be admitted that the authors pay scant attention to Russian records, even those that have been published, although they mention them in the bibliography. They write from the familiar texts of Anglo-American orthodoxy. They are satisfied that all the facts are present and correct, and that they admit of only one set of conclusions. History written in this way cannot be challenged within its own conceptual framework. It has its disadvantages, but it also has its hidden advantages, quite apart from the obvious one of being outstandingly well done.

Among the disadvantages of such a study drawn almost exclusively from Anglo-American sources is that it unavoidably reflects the inability of those concerned to understand the subtle inwardness of anything alien to Anglo-American orthodoxy. The great men of the West had little time to apply their minds to any but large-scale immediate problems. They tended to assume that everyone would behave more or less as if they were Anglo-Americans: not that they would invariably do as Churchill and Roosevelt wanted them to do, but that, when they pursued their own contrary interests, what they did would be intelligible in plain Anglo-American terms. That was the point of the endless attempts to establish the same kind of instinctive rapport with Stalin as existed between Churchill and Roosevelt. But Stalin was not a member of the Anglo-American species; nor were de Gaulle, Tito, Chiang Kai-shek and a score of other lesser allies. The two great wartime leaders and their staffs had not the time, except intermittently, to apply their minds to the infinitely complicated problems thrown up in every theatre of the war. They

tended to impose a simple pattern of interpretation on them and to adhere to it unshakably. Their interpretations have persisted ever since, even into the present work.

Failure to understand the mentality of Stalin was the most critical example. Stalin was neither a loyal ally nor a treacherous liar. The orthodox view comes through most clearly in the authors' comment on Churchill's expression of surprise, in December, 1944, that Stalin abstained from any involvement in the Communist rising in Athens. Churchill wrote to Eden:

I am increasingly impressed up in data with the loyalty with which, under much temptation and very heavy pressure, Stalin has kept off Greece in accordance with our agreement, and I believe that we shall gain influence with him and strengthen a moderate policy for the Soviets by showing them how our mind works.

The authors observe that "It was under the influence of this illusion that Mr. Churchill attended the Yalta Conference two months later". Possibly Churchill himself would also have called it an illusion a few years later. But it was not: it was the sober truth. Stalin gave Churchill a free hand in Greece because it did not suit him to do otherwise: his promise was sincere, and he kept it because Greece was not part of his security zone. As the reminiscences of Yugoslav Communists like Djedjic and Djilas later made clear, Stalin was intensely annoyed by Communist attempts to make trouble in Greece, because he knew that the Anglo-Americans would resist them at all costs. "And anyway, we have no navy". When the civil war broke out in Greece, after virtually ignoring it for two years he ordered that it should be "ruled up"; Churchill's instinct in 1944 was in fact right. It was the later diagnosis, under the influence of the Cold War, that was wrong.

The same can be said of the interpretation of many inter-allied problems which *The Semblance of Peace* reflects from the Anglo-American sources. It is recorded that

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particular field the Christian's insights into the nature of reality are the only valid ones. It is a pity we didn't know this before the Oxford trial, though there will no doubt be doctrinal conflict about just how far in the future we are to receive the Christian message - by direct inspiration, attention to the Bible, or perhaps by adding a little to the biblical text.

Mr Holbrook produces a secular version of the same feeling that we are all heading down the Gaderene slope. In his case, the claim seems to be that pornography is both cause and effect of a modern schizophrenia, whose causes are not very clearly stated but appear to involve childhood trauma as analysed in the theories of Melanie Klein together with an adult adherence to the epistemology of Hobbesian materialism. The doctrine is not very plausible as presented here, especially when it is supported by such curious historical claims as "the civilization of the Renaissance would not have been possible without the Christian emphasis on marriage and the family". Yet, of course, there is much that is perceptive and admirable in what Mr Holbrook has recently been saying. His scepticism about the merits of classroom-based sex education is not to be lightly dismissed; nor is his hostility to the simple-mindedness of much that is popularly passed for psychology. Yet, even here doubts creep in: he writes as if an enthusiasm for existential psychology would convert everyone to his point of view, while R. D. Laing stands as a very visible proof that this simply is not so. And there is a strange unawareness of how exposed his position is: he describes intellectual tools as particularly schizoid, and attacks them for always trying to be "doing rather than being", but never stops to wonder what they will make of the fact that this year he seems to have published seven books and edited two others.

The inadequacies of research

At the more mundane level of trying to ascertain what effects pornography has on its readers, the committee has some success, after a negative fashion. That is, they show us the inadequacies of some of the research from which the American commission concluded that pornography had no effect beyond temporary sexual arousal; and they are quite properly rude about the claim that sexual offences in Denmark dropped by 25 per cent as a result of the repeal of the laws against obscenity. (As almost all the world now knows, the drop is largely accounted for by the fact that some activities such as indecent exposure were taken out of the ambit of the criminal law.) But the committee's characteristic incapacity for making appropriate analytical distinctions makes even this aspect of its work less than helpful. What they failed to see is that the question of the effects of pornography falls into several components: in the first place, one wants to know whether the sexual stimulus provided by pornography is a stimulus to do those things which are pornographically depicted or simply a stimulus to obtain sexual satisfaction in ways which the viewer or reader usually employs. Obviously we would be alarmed if the customers for "hard-core" pornography went out and began to "flag" unconsenting persons; if they made love to their wives with more enthusiasm, we might not be alarmed at all.

And at this point we need to distinguish quite carefully among the objections we may have to various kinds of sexual activity. The committee show little sign of distinguishing between the harmful, the sinful, and the filthy, nor do they seem very clever about recognizing the distinction between those activities which will harm us or cause us misery irrespective of the social estimate of them and those which only make us miserable because of social disapproval. It is for this reason that the comparison between air pollution and moral pollution is not much good even as a rhetorical device. It depends not at all on social attitudes whether polluted air gives us cancer, or other forms of lung disease; it seems to

depend entirely on social attitudes whether we are distressed by say, masturbation. Of course an attachment to Christianity blurs such distinctions quite effectively, since it suggests that our cultural norms embody truths about Creation. Those who think Christianity false and its morality confused are likely to want to make such distinctions rather frequently.

At one with the revolutionaries

The vagueness of the committee's targets and the wooliness of its moral position mean inevitably that it has looked itself into just the position Lord Longford did not want to occupy. That is, the Report looks like an attempt simply to freeze social mores the whole issue of ideas about morality, decency, normality and deviance - exactly as they were a few years ago. Oddly, the belief on which the attempt is founded - that greater sexual freedom is the beginning of anarchy - is one the committee shares with Maurice Girodias, and as so often we seem to have reached a point where the conservative and revolutionary believe each other's nonsense and make life difficult for persons living in the same society with them. At Girodias's *The Uncensored Report* looks suspiciously like an opportunistic attempt to share Lord Longford's limelight, for it reprints such familiar favours as the Danish report which led to the loosening of the law in 1967. It is, however, notable for an introduction in which M. Girodias claims that the "Sexual Revolution" is "the great motor of the moral, intellectual and political movement which is fast transforming the world". And commentators of the absurd will relish equally President Nixon's speech denouncing the report of his commission; more than ever, *Our Guide* looks like a case of an individual's inability to see.

Lord Longford's committee, however, speak of Mr Nixon with some respect, and in the last resort their appeal is to the same "common sense" position.

The commission contends that the prohibition of filthy books and plays has no lasting effect on a man's character. If that were true, it must also be true that great books, great paintings and great plays have no enduring effects on a man's conduct. Centuries of civilization and refinements of common sense tell us otherwise.

And the *TLS* commentary on the series of articles about obscenity and censorship (February 25) took a fairly similar view. Now, there are at least two immediate things to be said. The first is that it is philistine to treat art as if its point were largely utilitarian; what we value in Mozart is Mozart's music, not a sort of moral tonic. The second is that anyone who does take such a utilitarian line is going to be hopelessly disappointed; George Steiner has written of his incomprehension that a man might be deeply moved by Mozart and yet run a concentration camp. But such examples multiply without number. And the converse consideration is that from men with sexually deviant tastes there has come extreme beauty: Proud matched rats being tormented in a homosexual brothel, and *A la recherche* is neither more nor less marvellous as a result.

The mistake embedded in this utilitarian view is to suppose that art literally tells us something or literally persuades us to behave in some way or other. Of course, the issue is desperately complicated, and there may be art-forms which preach a message in this direct way, and that message may alarm us enough to want at any rate to make sure the other side is heard; but ten minutes' common sense is not the only apparatus we need.

What most writers and readers will be anxious about are the committee's legal recommendations. It is at this point that Kingsley Amis and Elizabeth Jane Howard dissent on behalf of the novelist and his readers. The committee's view is that two major changes are needed in the existing law. The first is to scrap the present definition of obscenity in terms of depravity and corruption and to replace it with a definition in terms of an object's outraging "con-

temporary standards of decency, humanity accepted by the large majority". The second is to scrap the present defence in terms of "artistic merit". The committee seems to think this would enable courts, secured without too much difficulty and without obstructive expert witnesses, and they may be right, but the bluntness of the recommendation is a threat to freedom of speech and publication is simple-minded.

In the first place, it assumes past gains in terms of what we will not find outrageous, impossible to code; given that the committee's own ambivalence as to whether the acquittal of *Chatterley's Lover* was the best good decision or the first of a series of bad ones, it is hard to see how this is hard to swallow. In the second place, the language employed to support the recommendation will remain as strong as ever, and the underground press can jump on it more readily than not assemble liberal academics and legal support. In the third place, it is dubious whether in the kind of consensus that outrageous would not be operation of the law, the committee is better than the present standards of what is publishable. In the fourth place, the committee's view is that the class war by other means, and the committee's view is that the class war by other means, and the committee's view is that the class war by other means.

Confusion about the state of society

Anyone who has interest in the topic has not been exhausted by Jonathan Miller's British Broadcasting Corporation lecture a refreshing change from silliness to left and right. The committee's view is that the class war by other means, and the committee's view is that the class war by other means, and the committee's view is that the class war by other means.

The freedom of pornography analyses in terms of its obscenity, "consummatory" rather than "appetitive" behaviour. The term is borrowed from Sigmund Freud, who observed that in a species, consummatory behaviour was stereotyped and appetitive behaviour widely. Thus "Gwendolene" and "Cleopatra" differ from another not by virtue of their formance in bed, but by the programmes of encouragement, prearrangement that lead to relatively incommensurate

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POSTAGE: (INLAND)

GERMAN LITERATURE

THE term Harald Weinrich suggested not long ago in the periodical *Merkur* that contemporary German literature was "planning into two camps: the Realists and the Linguists. And while this is something of a polemical oversimplification - for both sides would also claim to be realists of a kind, and the two are not always readily demarcated - a striking feature of recent German writing has been the emergence of the Linguists.

The term is used rather loosely to refer to writers interested in varying degrees in the materiality of language rather than pursuing any specific "linguistic" approach, and exploring words at the phonetic and semantic levels. Some have been preoccupied with the nature of language in general; others have in their semantic explorations shown a particular sensitivity to the manipulating rule language plays in our society. Hence the hallmarks of this school range from visual and sound poems, stereophonic radio-plays, fortuitous word-jumps, and more recently permutation novels, where the perspective on language is of an unbiased problem nature, to more overtly political considerations and satirical collages and montages.

Unlike the Wiener Gruppe, to which they have inevitably been compared, these writers neither acknowledge constituting a deliberate movement nor are they geographically connected in any special sense. Yet, for all their differences, such writers as Jürgen Becker, Peter O. Geiger, Peter Handke, Ferdinand Kriwet and Franz Mon do appear to share common interests and literary genealogies. In *Texte über Texte* and *Zur Tradition der Moderne* Franz Mon and Helmut Scheunert delineate some of these. While both have already written at length on this linguistically orientated literature - Mon in *Die Collage und Neues Theater*, Scheunert in *Über Literatur und die Dichtung über Literatur* - both Heinrich Vormweg's *Texte über Texte* and *Zur Tradition der*

Moderne present the most detailed and far-reaching résumés of their respective positions.

Both of these books are acts of mediation between leading practitioners of this kind of literature and the general public, explaining the background to certain linguistic preoccupations, analysing various trends in modernism and in many ways offering comment on the authors' own brand of "text" (a term favoured by both to refer to their various language exercises and attempts at breaking down the artificial barriers between prose and poetry). Mon's "texts about texts", spanning the years 1957 to 1969, explore techniques that are now commonplace in experimental writing, but treat them with a clarity of perspective and a sense of differentiation which keeps the period-quality of discovery in them still fresh, while adding to our appreciation and understanding. Heisenbüttel's essays, more on texts and contexts, tend less to be the straightforward cultural recapitulations that Mon embarks on. Instead they offer more articulate, often pillorying, moving beyond synopses and taxonomy to present an unexpected perspective on a writer or topic. Where Mon's approach often rests primarily on a plea for recognition, Heisenbüttel's invariably shows the need for re-examination.

The essays in *Texte über Texte* develop from an early obscurity, frequently overlaid with a manifestly rhetorical which suggests the whole effect is contrived to be different, to a later clarity of focus. Mon is at his best when working macroscopically:

Reports on the language school

FRANZ MON:

Texte über Texte

142pp. DM 19.80

HELMUT HEISENBÜTTTEL:

Zur Tradition der Moderne

Aut-Sitz und Anmerkungen 1964-1971

394pp. DM 19.80

Neuwied: Luchterhand.

surveying the vicissitudes of autobiography from the demise of the pictogram to the twentieth-century revival of interest in the visual potential of language, or when considering landmarks in the history of sound-poetry. That this collection remains more than mere *laute vulgarisation* is largely due to the author's ability to bring a sense of discrimination to bear on some of our ungainly, monolithic concepts of modernism. His account of types of phonetic poetry, seeing in the sound-poems of the Cabaret Voltaire elements of an antiquated "antique Jugendstil" and contrasting this throwback with the genuinely progressive sound autonomy of Kurt Schwitters's *Lautschwingung*, or his examination of varieties of collage and montage in art and literature, go far beyond routine typicality. One of the chief merits of these longer essays is that they are not over or covert book-reviews, as many of Heisenbüttel's pieces are; hence Mon is able to give his subject its head at appropriate moments.

If Mon enlightens his readers with a certain patient sobriety (albeit

signalled in the title), Heisenbüttel cannot suppress a puckish quality. He is at times deliberately journalistic in the widest sense, for many of his essays stem from his business-representative pedagogic in intent. Not in-expectedly, Heisenbüttel shows his admiration for the Encyclopaedists at a number of points.

Many of the evaluations rest on juxtapositions; cobwebs are swept away, misconceptions demolished, and Heisenbüttel clearly delights in over-polarizing issues en route. This well placed, for a number of these essays are in fact dialogues, and elsewhere the tone is one of enlightened explication. But there are times where the subjectivity of the dialogue form and the exigencies of a personal constrict Heisenbüttel: where he appears to be adopting a pose, taking a line of argument which it might be too sweeping to call laboured or histrionic, but which can at times diminish his on the whole balanced viewpoint. While the reader may be pleasantly surprised to find an essay on the "Materiality of Language" relieved of its potential stereotypes by being based on Flaubert's correspondence with Taine, he may feel more resistance to Heisenbüttel's rather personal line on Klopstock up to his acrobatic shifts of position in the essay "April 1965: There is no German Literature". Generally, Heisenbüttel allows the dialogue form to soften the contours of his obviously keen intelligence with wit and urbanity, but there are times where even he becomes the victim of his own contrivances.

Despite the blanket title, Heisenbüttel does not always discuss the "tradition of modernism" in the strict sense. At times he reviews his contemporaries, with essays on Wolfgang Kroeppen's novels, Arno Schmidt's mammoth *Zettel Traum*

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Russia's conscience

ALEXANDER SOLZHENITSYN:
August 1914
Translated by Michael Glenny
645pp. Hodley Head, £1.

The text of Alexander Solzhenitsyn's Nobel Lecture, released recently in Stockholm, may eventually prove to be as much a key to understanding this controversial writer as a knowledge of *My Confession* and the essay "What is the basis of my faith?" is essential to appreciate Tolstoy's moral stance. Solzhenitsyn's lecture, constructed around his unerringly ruthless logic, states explicitly what has been becoming increasingly clear to those who have been following the course of his career. He is a man with a crusading sense of mission and he is not shy of confronting his own government or the whole world in the pursuit of his ideals.

Solzhenitsyn has been termed "a nineteenth-century man", with some justice. To Western eyes there is, indeed, an ingenueness about Solzhenitsyn's didactic, patriarchal announcements which may cloud the basic truth underpinning them. The West has come to distrust the twentieth-century crusader, whether he is a Joseph P. Kamp or a C. G. Guevara, a Jean-Paul Sartre or a Norman Mailer. Solzhenitsyn correctly diagnoses a lack of authoritative moral guidance throughout the world, though his case against Western society, reminiscent of that advanced by Russia's Slavophiles of the nineteenth century, loses some of its force by not drawing on the kind of first-hand knowledge that makes his critique of Russian society so devastating.

His conviction that art is the supreme achievement of mankind and the vehicle of truth places him firmly in the mould of the old pre-revolutionary intelligentsia. It also demonstrates yet again his affinity with another Russian writer-scientist, Yevgeny Zamyatin, whose view of socio-political entropy Solzhenitsyn appears to share. "Genuine literature can only be created by madmen, hermits, heretics, dreamers, troublemakers and sepiers", wrote Zamyatin in 1921. Leo Tolstoy, one such heretic whose life and influence bear out many of Solzhenitsyn's arguments in his lecture, wrote in "What is the basis of my faith?"

I believe that my life and knowledge of the truth constitute a talent given to me to mould that knowledge. I believe that this talent is a flame, deserving this name only when it burns.

In the same way Solzhenitsyn believes, do this quite admirably in his own life, with a moral imperative to tell the truth.

The authorized Russian text of Solzhenitsyn's latest novel, the first of a series, was reviewed at length in the TLS last year (October 15, 1971). Now Michael Glenny has completed the enormous task of translating its 570 pages.

Solzhenitsyn is a meticulous stylist in whatever mode he adopts and has therefore always posed severe problems for his translators. *August 1914* is no exception. The Russian in which it is written abounds in idiom, dialect, aphorisms, acronyms and Ukranianisms. It is even laden on occasion with German and Polish. The whole novel is assembled on a matrix of military terminology which could be confusing enough even to the military mind, and how many readers could detail the elements of the military machine through the different levels from army, corps, division, regiment down to platoons, detachments and pickets? One American reviewer has already attacked Mr Glenny's translation, more by implication than by example. There are certainly inconsistencies in this text, but generally speaking its success far outweighs its shortcomings.

One criticism of this English translation which should be made is its presentation. It is far longer than Solzhenitsyn's text, but it will take up the plot threads.

August 1914. It might be better to have a list at the beginning of a novel for readers' reference as a chance to read Solzhenitsyn's own important "Author's Introduction" and must serious books. Similarly, a far better map of the novel's structure should have been provided. *The Observer* magazine does this quite admirably in its serialization of *August 1914*. The novel is a gift to write with the aid of honesty and generosity that suggest to the reader he is privileged to be a friend, to feel he knows something of the true ideals, the private agonies and delights, that have inspired his writing. And, like any real friendship, this appreciation is more acute where those ideals are shared and the brave spirit of inquiry and challenge that Mrs. Lessing's work always shows seems to the mind in itself a wholly admirable thing.

Three explanatory footnotes, judiciously included in our pages by the publishers, indicate to the Western reader the kind of background in Russian history, as well as its military and philosophical traditions, which Solzhenitsyn draws on so effectively and naturally. English readers might also be entitled to use extra information about the Russian Revolution, the Russian Civil War, the Russian Church and the Russian family.

Perhaps one should not draw some consolation from Solzhenitsyn's own words in his introduction.

My books, which also have appeared in my own country, quickly found a warm and enthusiastic audience, despite limited and often inadequate translations.

Shared experiences

DORIS LESSING:
The Story of a Non-Murdering Man
38pp. Cape, £1.95.

One of the great rewards of reading Doris Lessing's novels has always been a sense of sharing with the author herself the experience of growing older, of discovering new ideas and questioning old values. This is a novel which should be read by all who are serious about their own lives. It is a novel which should be read by all who are serious about their own lives. It is a novel which should be read by all who are serious about their own lives.

They soon established (like showing each other their passports, or references of decency and reliability) that they shared views on life, though, but regarding: God, death, children, to be brought up with the right blend of permissiveness and discipline; society to be carried by common sense and mild firmness, but without extremes of any sort.

She is also increasingly fond of the casual aside, "which reminds me of the actress who, playing a nun in a stonily religious play, used to take the habit home with her. . . . She wore the habit for washing, up to, rising out her underwear. . . . It is also how often authors cause characters to insult, quarrel, bicker, quarrel, quarrel. . . . well, but even the best of marriages can hardly be described as honey", and so forth. The style is plain, often harshly abbrevi-

ated, until Mrs. Lessing lets go on the political prominence, or accompanying old Betty Pennefather and her entourage with their painful of rage to a derelict's death in Hampstead; or imagining the reactions of interplanetary reconnaissance officers to a pop group in Cornwall - without obscuring, she leaves us in no doubt what, for her, gave a particular experience its paradoxical, often bitter, significance.

For instance, the accepted attitude that welfare suits all the needy, that domesticity is better than roving bigamy, that love can be measured by sexual fulfillment, that there is a "norm" of sane and proper social conduct, often stirs Mrs. Lessing to irreverent challenge. Or, sometimes, to almost Waugh-like cracks at conformity: the secretly scandalous marriage of two young doctors and their pretty wives; "Not a Very Nice Story" is summed up like this:

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On the downbeat

DELOPE GILBERT:
Nobody's Business
38pp. Seeker and Warburg, £1.95.

"New Yorkerish" has rather gone out of fashion as a way of identifying a kind of short story, though it is still valid: sleek, clever, slightly character speaks his own mind and very often the narrative happens into Venetian words and phrases. This is done for reasons only with great wit, without any philosophical veneer. The effect is one of great wit and vitality, and confirms that Signor Pozza is a very good one of the best to appear in recent years.

What these stories have in common is that they come in on the downbeat, not the plump moments of life. A scientist is fidgeting about while his wife is away, forlorn, half-looked after by his little daughter, and setting new tasks for his invention FRANK, a Family Robot Adapted to the Needs of Kinship. "Gentleheart" . . . FRANK comes to the absent wife. "You are hungry fellow feeling. My wife usually leaves to your front."

A young widow drifts into New York, in desperation, with her grief before a communist Bulgarian, as unlike her husband as he could be. The disintegrating life of a fading jet-set impresario is watched with love and pity by a woman whose quality is beyond an old Anglo-Indian economist with an English wife and stock-market stepson inwardly rises against his managing twitches of his hair, though he loves them, and is rewarded with a last burst of energy and ideas.

The stories are inclined to begin with a crash of credentials, cards of introduction to your attention slapped down quick. "O god, I wish the communist economist, near tears, in his impetuous world, as if crying for help." "Finch was one of the most famous cellists in Europe, and he was known to a few in his company." A comparison you need

to when you first see it, "the Chinaman's heel-shaped chin" rings effectively the next time it turns up: "Her chin was like the heel of a child's shoe." One piece is written as a play about a trio sorting out their lives while lying on beds, attached, apparently permanently, to electrocardiographs: it's funny, and shares in the flavour of the others, but is in the end inescapable.

But there is a seriousness in the propositions of the stories, in spite of the faint snobbishness of the choice of characters, that is borne out by the quality of the details, though these are not paraded out insisted upon.

A Welsh wind

GWYN THOMAS:
The Sky of our Lives
252pp. Hutchinson, £2.25.

Gwyn Thomas, novelist, playwright and broadcaster, has been described as the greatest windbag in Wales, and certainly these three novels are the work of someone to whom garrulity is as natural as breathing. Each of the stories is narrated in the semi-autobiographical first person, and the first person takes a large, and in each case morally ambiguous, part in the events described. The three narrators go by different names, but they are all the same bloke: a candid, resilient fellow (Shandynan, apprentice house-painter or grocer's assistant) somewhere between puberty and young manhood on the edge of a Welsh mining community in the early 1930s. The economic background is, of course, strongly in evidence - plays, indeed, as important a part in the proceedings as the narrator himself, for Mr Thomas's characters (referred to variously with an odd statistical detachment, as "voers", "elements", and "subjects") are largely moved, and know themselves to be moved, by forces beyond their control. Their attempts to exercise, nevertheless, some control over their two destinies are what provide the book with its underlying ideas.

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office clerk of thirty years ago into political prominence; or accompanying old Betty Pennefather and her entourage with their painful of rage to a derelict's death in Hampstead; or imagining the reactions of interplanetary reconnaissance officers to a pop group in Cornwall - without obscuring, she leaves us in no doubt what, for her, gave a particular experience its paradoxical, often bitter, significance.

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The impresario is terrified in a lift, later, his lover catches sight of him waking practice journeys in one, for pride: the Muzak pop song in their hotel room infects the whole story. The economist's six-year-old granddaughter makes some comic models out of plasticine, copied from a book in her grandfather's library, which are variously greeted with delight or shocked rage: the brilliant little moment passes, the story flows on with new depth. It's not often that short stories stick with you, as almost all these do, in all their elements: characters, ambience, and the point of it all.

Oppressive or impressive latter-figures loom large in Mr Thomas's remembered youth: Oscar, the gluttonous hilly who owns the coal-clip and therefore the town in the story of that name; the snowy-haired and mellifluous Rev Emmanuel Pries in "The Dark Philosophers"; and Simeon, the inevitably mucky old goat who keeps his daughters in a state of sexual and psychological penance to his own obsessive desires. There is a certain fuelle power behind the writing, but too much folksy smart-aleckery like this: "Among us the standard of living had for long been so low that people tripped over it and took their time getting up again." Or this: "Now isn't that the funniest thing you ever heard, except for fairy-tales and speeches by the wealthy about the workless?" Alas, despite the studiously socialist-realist scene-setting and a general *Love on the Dole* air of hard times recorded with painful accuracy, Mr Thomas works constantly on the edge of fantasy, being much too ready to throw as a murder or so by way of cutting through whatever knots he has contrived to tie - murders that take place in some kind of administrative limbo where there is no law to ask awkward questions. It's all just a little too easy.

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ing to any other type of therapy. The second objection I raised to the idea that psychoanalytical theory can be applied without modification to creative activity. This can be restated as follows. Psychoanalysts are clinicians primarily concerned to relieve their patients of disabilities, and it is generally agreed by them that well-functioning capacities and "sublimations" not only do not require analysis but are also inimicable. Patients do not enmesh psychoanalysts because they can do this but because they cannot, not because they are sexually confused but because they are impotent, not because they can write but because they are suffering from writer's block. As a result psychoanalytical theory and practice are essentially

is, however, an illusion, analogous to the idea not uncommonly held by obstetricians and midwives that they know more about childbirth than do mothers and babies.

Knowledge of what may go wrong with a natural creative process, and of how to intervene helpfully when things go wrong, is not the same thing as knowledge of the process itself. I am here ignoring the complications which can arise when the analyst himself happens to be a creative person, capable of empathizing completely with the satisfactions and tribulations of his analysands. I suspect that in such a conjunction, a very peculiar interaction takes place, which affects both analyst and patient permanently, but information on this point is rendered unavailable

In view of the fact that I may so far have seemed to have been engaged on the arguably subtle activity of debunking the pretensions of some members of my own profession, I must remind my readers that Freud eventually abandoned his earlier claim that psychoanalysis could explain creative activity. "Before the problem of the creative artist's analysis is, alas, laid down its arms," he wrote in 1928. In view, however, of the fact that this quotation shows, first, that Freud thought that the artist constituted a *problem* before which analysis had to lay down its arms, and, secondly, that he regretted that psychoanalysis could not explain creativity, it is necessary to provide some explanation of why Freud and the early analysts *wanted* psychoanalysis to be able to explain the artist, and why the idea that it could has survived despite Freud's disavowal. There are, I think, three interrelated reasons.

he tossed himself in a paradoxical position. He was making discoveries which, from a scientific, medical point of view, were original but which were already understood by artists, and more particularly by writers. Psychoanalysis, the new revolutionary science, found itself therefore in competition, not only with other sciences such as neurology and experimental psychology, but also with another non-scientific cultural tradition, which approached, understood and formulated ideas about human nature in terms entirely alien to the natural-scientific method in which Freud had been educated and to which he was committed. Trained to elucidate causes and ambitions to establish a "scientific psychology" which regarded human experiences as "mental phenomena", whose causes could be determined, he entered territory in which the meaning of experience, the authenticity and sincerity of be-

precisely from the fact that activity is intrinsically *free* the kinds of classification of nation to which psychol committed. As a result, from Freud onwards, the ambivalent about creatives one hand fascinated and on the other seeking to re ways which in effect they conscious intention *free* Freud, it is true, explained to be able to comprehend it regretfully, and not all his have achieved his ultimate aim. It is, I must confess, not attached significance to the Freud's abdication came. Freud had achieved position as a creative person scientist and artist, a both groups with differing too aspirations, lurk underneath of envy and social status if the psychoanalysts had been people to who importance. In about the why? says that activity is your inquisitiveness, says the biological and theological? I rather dull and may irritate the over-expression to endure of the satisfaction of the reason I discussed: being a loved and a grammaphone in a list of instead of but writing music difficult robes of cre

plain "art and creative exasperation in the arts are of What is there to is fully natural, beyond the reach and rather grubby other. Some wild writings do justify but even the eclectic views of Anthony must arise from are the transpos- ing, symbolic him- into the language in which they must not so much like piece of music on as like having to of the notes in the to the sound. So- ry about art and- ators themselves are who have some

argument, but it is *how* with (in what way, and why *how* with it anyway?). Some gifted people are creative and some are not; sometimes creative activity is used to stave off personal problems, and sometimes not. Some artists are schizoid; outline of the schizoid character: suggestions of why the marriages or love life of schizoid Kafka, Bertrand Russell, and Einstein were wrong. Some artists are manic-depressive, some not. Manic-depressive characters are different from schizoid characters. Some artists are obsessional, some not. Stravinsky is not very like Rossini, but both kept their desks very tidy.

Having collated an introductory course in psychopathology with some facts from the lives of writers, painters, and musicians, Dr Storrs proposes to outline a bold theory about art. This proves to be that art is integrative and valuable for its maker and its audience. It is hard to think of any writer on the subject, except the renegade Plato, who has not either argued or assumed that

The whole question of man's capacity for abstraction and symbolic usage, of what his "inner life" really is and how it develops, is shorn of its very complex implications and presented in terms that might seem simplified in a lecture for first-year students. The concept of symbolism in art appears to be grasped only in the most shallow sense: the great novelist, says D. Storr, "enhances our grip" isn't reality through word and symbol, and as an example quotes an incident from *A la recherche du temps perdu* that teaches us to notice the frequency of stobbery and status seeking. If that is what we were intended to gain from Proust's novel, rather than a re-creation of the flow and patterning of time, surely an intelligent newspaper article would have done as well.

Indeed there is no close examination of actual works of art in any medium, which could be so much more illuminating than summaries

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the establishment of causal connexions between "mental events".

This paradox could presumably have been resolved by the introduction into psychoanalytical theory of concepts derived from the humanities and the moral sciences, but for a variety of reasons, largely connected with the high prestige enjoyed by science in Freud's intellectual milieu, this did not occur. Psychoanalysis continued to claim to be a natural science and it sought to deal with the threat posed by the artist by claiming that he too could be explained by psychoanalysis. As a result papers were written by Freud and others attempting to show that the artist, like the neurotic, is a daydreamer; that the artist, like the neurotic, is reacting to infantile trauma; and later, when many analysts became interested in depression, that the artist is making reparation for the destructive fantasies with which the "depressive" is hounded. Since daydreaming, infantile trauma and destructive fantasies are ubiquitous, it was not difficult to find plausible examples appearing to confirm such explanations of the origin of creative activity. But characteristically, such explanations confined themselves in establishing connexions between the content of the artist's product and his presumed infantile fantasies and traumas—and failed even to try to explain why the artist possessed the capacity to organize his imaginative and mnemonic material into forms that were aesthetically satisfying and to transmit his private fantasies and personal experiences into objects of universal appeal.

This failure is usually attributed to the reductionist bias of psychoanalysis, but "analytical bias" is, I think, really a better phrase to describe the consequences of the fact that the psychoanalytical procedure of tracing the associative connexions of details cannot generate insights into their origin or the capacity to organize details into patterned wholes. The collection of free associations "to the details of a dream—the procedure to which the word "psychoanalysis" seems first to have been applied—may offer insights into the prelinguistic occupations of the dreamer but not into the process by which the dream becomes organized into a more or less coherent whole which can have subjective meaning for its creator, the dreamer.

Secondly, the existence of a class of people, popularly known as geniuses, who are by definition and in principle only classifiable into the anomalous class of the unclassifiable, and who engage in a form of activity which is by definition unpredictable, constituted a threat to the basic Freudian project of constructing a psychology founded on the natural sciences, and therefore committed to dealing with "mental phenomena" by classification and causal explanation. As Mary Douglas has pointed out in her *Purity and Danger*, all cultures, and indeed all individuals

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original remark of this kind is that Russell Flint's pictures stand on the borderline between pornography and art. The spiritualized theorists themselves are impossibly eclectic: Freud, Jung, Klein, Fairbairn, Erikson and others all being called into service; but one cannot use, say, the concepts of sublimation, "baby-breast", and unconscious archetype more or less in the same breath. For they imply quite different models of the mind. A selective and personative phraseology, would make much more sense than this puffing and literary-minded allopoly of allopoly: every psychological theory that has been proposed.

Throughout there is a curious lack of pleasure and interest; Irnie, I. Storr says that art has to be fun as well as torment for its creator, but there is little feeling that he has found it fun himself. The state of being in love, probably the most extraordinary experience the non-artist ever has of the *thereness* of something or someone outside himself, is firmly dismissed as brief and pathological. The attraction exercised by art's materials, the qualities of metal or metre or tone or paint that ask to be noticed and felt and patterned, is ignored. On the obligatory note that the arts are constitutive of man's deepest consolations and greatest glories, the book ends; but there is little in the preceding pages to make us *feel* this to be so.

extremely intelligent and well-written, are relatively slight, and the links between them are not easy to see. Nevertheless, the book is as interesting and important one because they are essays by a man of great distinction and achievement and also because they are a positive affirmation that if enough intelligent people turn their minds actively to the problems of education many of the problems can in fact be solved. Many Americans were killed and disappointed that the immediate results of the changes which were introduced in American schools as a result of Sputnik and of President Kennedy's New Frontier were not more significant. By way of encouragement, Professor Bruner pointed out the need for continuing study stressing the fact that poverty is something which blights childhood over several generations through cultural impoverishment, and cannot be put right overnight. He is a pessimist who believes that even a little step forward can be considered, and that a series of small steps will eventually become a big step forward. This is an encouraging, heartening and worthwhile book.

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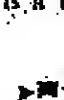
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Leicester University Press

2 University Road, Leicester LE1 7RB

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The hazards of space

MARC ALYN:

Infinitesimal
89pp. Paris: Flammarion, 10fr.

LORAND GASPAR:

Snobisme

121pp. 15fr.

GEORGES LIMBOUR:

Solitude

191pp. 4fr.

Paris: Gallimard.

The splendid thing about modern French poetry is its unrelenting struggle with what is difficult or almost impossible to express. Marc Alyn's new collection, for instance, suggests with a most precise delicacy the feelings of a man contemplating on the one hand the vastness of space and on the other the obscurities of his own self. One is reminded of Supervielle: not for the language, nor M. Alyn's more dignified and more compressed, but for the subject-matter, with its picture of a consciousness poised somewhere between this double threat. M. Alyn seems to have read his astronomy: one poem describes what astronomers have thought would be the case if the universe were infinite: there would be stars in all directions, and hence no night, no darkness. The consciousness would be besieged by the universe.

Must of these poems however concern inner space, whose hazards

are suggested by such images as needles and spiders. If one has reservations, they are that M. Alyn is occasionally guilty of that very old-fashioned poetic illusion of being a demigod: "Je le nomme . . .", he cries, as if writing makes it so; and he sometimes suffers from the temptation of elegance. But this is partly due to his dependence on a very exactly judged tone: the only way to make the simple, basic words of his vocabulary stand out with proper luminosity. There is here a beautiful sense of space and danger, and this is in many ways his most convincing collection so far.

Lorand Gaspar has had to face an interesting technical problem in *Snobisme*, a sequence of poems about the desert of Judaea and Arabia Petraea: how to incorporate those other aridities of information into poetry. This is perhaps a particularly difficult problem in French, which has little of the ability of English to "photograph" and evoke objects concretely, and hence to go halfway towards the solid fact. M. Gaspar's solution is to intersperse brief passages of scientific fact, quotation from Pliny or the Bible, or speculation about Canaanite religion, with the actual poetry. And by the use of different typefaces and spacing, and above all by way of the poetry of biblical quotation itself, the poet manages to bring these elements close to each other. The result reminds one of those collections of stylish photographs which seek to evoke, say, a particular

range of mountains, the serene region or the interior of a church: the desert of Judaea is in a series of vivid images the peasant working his field, the blue fragment of the Dead Sea. Finally, one must note the publication, in a pocket-sized format, of a selection from Limbour, a relatively unknown poet with his own special tone. Limbour died in 1970, and the items contained here have become unobtainable. He was a poet of poetic vagabondage, and his sphere of distant countries is firmly present in his work. "Recits africains", *Snobisme* has with humour (one of his poems leans on a balance of risk and de l'ombre du code) simply a prose narrative which and with a taste for the fantasy which cannot quite be surrealistic.

Limbour was perhaps a tired, twentieth-century poet (though he was born at the end of the century), as the mention of his name suggests. The book is in "Histoire de famille" style, a bunch of old-fashioned gossip. But as Dr. Johnson observed, "The truth he speaks is never heard." Though truth he speaks is never heard, and the novel is seldom so far from the historical and sociological as when it declares itself to be factual. Though aware of the pitfall, Mr. Rutherford tends to jump in regardless, even introducing a distinction between "ethical novelists" whose main purpose is social criticism and "aesthetic novelists" who "seek to describe society simply as it is." Many leading critics have argued that the aesthetic novelist is the least novelistic—a distinction that adds to the confusion. Some refer to the novel as if it

was a reflection of society, sometimes as if it were "expression", sometimes holding that literature is "necessarily shaped and moulded" by the social milieu, sometimes that it is a "synthesis of the artist and the world" or a "fusion of the individual and society". He believes he can isolate "distortions" of reality due to literary, class, political, religious and psychological influences and so arrive at the historical and social truth. But these distortions prove very awkward indeed, for they amount to no less than the literariness of literature; unfortunately for Mr. Rutherford's case, though many novels of the Mexican Revolution must be accounted inferior, they are nevertheless *novels*. Exigencies of plot, character, point of view are, however, held by him to be "subordinate to and only work in function of" his historiographical elements because the novels of the Revolution were "written with the main aim of presenting a history of the Revolution in novelized form". If such were the writers' aims, they chose a treacherous genre, whose unqualified genesis in the non-fictional is by no means as legitimate as the author would have us believe.

The genetic argument is used to show that the Mexican novel must be nearer to (b)ite historical fact and therefore of valuable documentary evidence because it is at an early stage of development "in which the novel starts to grow out of the various non-fictional forms". Organismic analogies are notorious traps and never more than in this case, for the Mexican novel, like the Latin

How many facts make a fiction?

JOHN RUTHERFORD:

Mexican Society during the Revolution

347pp. Oxford University Press, £4.
An Annotated Bibliography of the Novels of the Mexican Revolution of 1910-1917 in English and Spanish
180pp. New York: Whitston Publishing Co. \$11.

American novel, sprang fully-armed, so to speak, and equipped with structure, plot and character types out of the head of Europe. Whatever the writer's experience, however overwhelming the demands of empirical material, there was always the existing convention to be dealt with. The predominance of biographical or historiographical structures, the invention of fictional memoirs like Guzmán's *Memorias de Don Juan Villa* suggest the author's need to lend the illusion of verisimilitude but do not, in themselves, authenticate the facts. We want to know whether the writer is recording facts, creating the illusion of fact or presenting generalized situations which both abstract from actuality and give it a new specificity.

In his anxiety to rescue the novels of the Revolution as social documents, Mr. Rutherford is obliged to play down the literary process and to suggest that the originality of these novels stems from their content, from characters and situations served steaming hot from life. By showing that character types recur, he assumes that this constitutes evidence

of the prevalence of such characters in Mexican society. This is both inadequate as an account of character in the novel and, further, suggests that certain features of these novels common to all Latin America are found only in Mexico. For instance, a great many novels appeared between the years 1900 and 1920 on the lines of Ancona Alberto's *En el umbral de las maravillas*, which tells the story of a provincial poet's attempt and failure to make his way in society and his attraction to bohemian life. The remote model is probably *L'Education sentimentale*; in Latin America, authors as diverse as the Brazilian Lima Barreto and the Chilean Eduardo Barrios produced variations on the theme. This is not to suggest that Mr. Rutherford might not be correct in taking such intellectuals as reflections of real people, although his leap from a common literary stereotype found all over Latin America to the Mexican situation is made without sufficient examination of this general context.

Characters in novels, as has been pointed out, are powerful vehicles for "meaning". They are sometimes functional to a structure, sometimes "typical" of social forces (though not average) in the Lukácsian sense or they may, as W. J. Harvey would have it, "overflow all ideology". They are seldom such mechanical reproductions of "real people" as Mr. Rutherford suggests when discussing Azuela, for he writes: "We cannot know, for example, how many revolutionary intellectuals of

Mariano Azuela's acquaintance fused together to make Luis Cervantes or how many were combined to give other similar fictional portrayals of members of the social group in other novels but the accumulative factor is nonetheless important in its creation." As an account of the literary process, this appears improbable. In fact, the presence of intellectual characters might owe little to the observation of real life and much to the exigencies of populist writing. Less skilful than Zola, who allowed situations to speak for him, Latin American writers all too often wanted such a character in the novel simply to articulate what otherwise might have remained subliminal. Azuela introduced no fewer than three intellectuals in *La casa de los azules*, the idealist and the anarchist, corresponding to three different ideologies or attitudes which he read into the Revolution.

The literary critic is bound to concern himself with distinctions of this sort and cannot simply gloss them over on the grounds that he is dealing with rough examples, for it is precisely in second-rate novels that "ideology" is at its most unredeemed, precisely here that the "stereotype" replaces the typical and the specific. That is why when sociologists and historians use such works it is less to bolster up a picture of social history than in support the understanding of ideology—in the way that Adolfo Gilly used Guzmán's description of the "Zapatistas" in *Una revolución irreversibile*. In the end, it is Mr. Rutherford's failure to use this sort of essentially literary discrimination rather than its methodical application that flaws what might have been a valuable study.

An *Annotated Bibliography of the Novels of the Mexican Revolution* shows Mr. Rutherford in an altogether happier light, correcting and bringing up to date previous works of this nature. He gives succinct data on both authors and works and, in general, provides a useful way to research.

MEXICAN LITERATURE

To write Cide Hamete, if not Don Quixote himself, would have had something to say about a book that set out to provide a literary approach to historical sociology" and by this means arrive at an outline social history of the Mexican Revolution" based primarily on novels, for this raises the old bore of the difference between historical and poetic truth. *Mexican Society during the Revolution* seems designed, however, to please neither historian nor literary critic. Based on a great deal of reading in Mexican literature, well-documented and presented, it is unfortunately based on exceedingly shaky premises, and the author's claims, in the introduction, to have elaborated a body of "socio-literary theory" proves to be hyperbolic. In fact by theory he means *method*, an epistemological confusion that pervades the work.

The University of Chicago Press 126 Buckingham Palace Road London SW1

The Serengeti Lion

A Study of Predator-Prey Relations
George S. Beahler

"Predators are the best wildlife managers," writes George Beahler. They weed out the sick and old and keep herds healthy and alert. Yet the large predators of the world have been and still are being exterminated because they are thought to harm wild life. Mr. Beahler's work, based on three years of study in the Serengeti National Park, describes the impact of the lion and other predators on the vast herds of wildebeest, zebra and gazelle for which the area is famous. It is the most intensive study ever made of the lion. The author's field observations provide abundant data on all aspects of lion behaviour. This book is thoroughly illustrated with maps, charts, sketches and fifty photographs of lions, including several taken in the process of killing prey. *Wildlife Behaviour and Ecology* Series.
£6.85 October.

Medieval English Drama

Essays Critical and Contextual
Edited by Jerome Taylor and Alan H. Watson

Rejecting the tendency of earlier criticism to view all forms of medieval drama as mere antecedents of Renaissance achievement, Jerome Taylor and Alan Watson have edited this collection of essays to build a more realistic and more plausible history of medieval English drama. Some of the essays are new, others have been selected and several have been extensively revised. The entire range of medieval drama—ritual in the church, the Latin sung plays from the mystères, the vernacular cycles and dramatized saintly lives, the morality plays and the wholly secular plays and pageants—all these are analysed in relation to the materials or "languages" they used, the differing purposes, each limited and the differing effects they thereby achieved. *Patterns of Literary Criticism* Series.
£6.50 December.

Indian Life

on the Northwest Coast of North America as seen by the Early Explorers and Fur Traders during the Last Decades of the Eighteenth Century
Erno Gunther

The Northwest Coast had one of the richest Indian cultures in North America—but left the poorest archaeological record. In compensation, the journals, writings and sketches made by European traders and explorers who reached this area in the eighteenth century provide an excellent record. They related almost a century of contacts with the Indians before more extensive white settlement began to bring great changes. This extensively illustrated study, comprising a complete catalogue of all known Indian artifacts gathered in the region during the period together with accounts by the earliest explorers, offers the fullest picture to date of the Northwest Coast Indian groups.
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Maps

A Historical Survey of Their Study and Collecting
R. A. Skelton

In this work, the late R. A. Skelton has provided the first systematic history of map collecting. The first section, a brief summary of the history of cartography from the Middle Ages to the twentieth century, provides a useful foundation for the three subsequent essays. Dr. Skelton goes on to discuss how maps have disappeared from the historical record and pays tribute to those individuals and institutions who have salvaged and preserved them. In the final two essays, the author outlines the study of early maps in the past and present, illustrating how the history of cartography developed as a field of study. Dr. Skelton proposes a programme of ten objectives that would make early maps more available as well as provide more sophisticated methods for their study.
£2.75 December.

Swinburne

An Experiment in Criticism
Jerome J. McGonigle
In the first study in over forty years to examine Swinburne's work in any detail, Jerome McGonigle makes a persuasive case for Swinburne's reinstatement as one of the nineteenth century's finest English poets. The study is structured as a series of dialogues among a group of Swinburne's contemporary men and women of letters. In the course of the dialogues, the entire corpus of Swinburne's poetical works is examined and debated. Criticism itself is often the topic of discussion. Many methods of analysis are demonstrated, historical, biographical and psychological among others, each being subjected to a continuous critique from other quarters. A central part of the dialogues is taken up with arguments about the style of Swinburne's verse and the special difficulties which that style has occasioned in many readers' experience.
£8.40 November.

Studies on the Interior of Russia

August von Haxthausen
Edited and with an Introduction by S. Frederick Starr
Translated by Eleanor L. M. Schmidt
According to the French historian Michael, Russia, before the publication in 1847 of Haxthausen's book, had been "scarcely better known than America before Columbus." At a time when literary travel accounts were immensely popular in Europe, the Westphalian baron's *Studies on the Interior of Russia* soon became one of the most widely read works of the genre. S. Frederick Starr's new edition is the first successful English translation and contains the heart of the masterly three-volume narrative responsible for opening up exotic, little-travelled rural Russia to Haxthausen's fascinated contemporaries.
£4.75 November.

Support for Secession

Lancashire and the American Civil War
Mary Ellison
With an Epilogue by Peter d'A. Jones
For over a hundred years the belief has persisted that during the American Civil War the British working class and particularly the Lancashire cotton workers, though economically buttressed by the Union blockade of Confederate ports, stubbornly and nobly supported the North. In *Support for Secession* Mary Ellison destroys this myth. Dr. Ellison shows that Lancashire opinion was generally pro-Southern, motivated by a mixture of moral conviction, self-interest and a mistrust of the North that deepened with the intensity of the economic problem. Her study investigates how and why this happened and what role social, economic, political and religious factors played in influencing reaction to the war.
£4.75 December.

CHICAGO



Marx and man

EMMANUEL TERRAY:
Marxism and "Primitive" Societies
Translated by Mary Klopfer
180pp. Monthly Review Press. £3.80.

This is a translation of *Le Marxisme devant les sociétés "primitives"* (1969). It consists of two essays written at different times: "Morgan and Contemporary Anthropology" and "Historical Materialism and Segmentary Lineage-Based Societies". The link between the two is that they are both written from a Marxist angle, or perhaps one should say from one of several Marxist angles.

Marx himself seems to have taken little interest in primitive societies; he left that, more or less, to Engels, though it appears that he read Morgan's *Ancient Society* and took no less than ninety-eight pages of notes on it. Perhaps he found that many primitive peoples did not easily fit into his theoretical framework—they may have precious little capital, nothing that can properly be called classes or a state organization, and no exploitation (except, it might be held, of women). It was Engels who raised Morgan, a bourgeois capitalist if ever there was one, to the altars of communism. Morgan wrote a book on the Iroquois Indians of North America (somewhat suspect for plagiarism from Lulliau), a book on systems of consanguinity and affinity, and *Ancient Society*, where he put forward a paradigm for social development, for which he was much criticized. Marx and Engels approved of it because Morgan, so they thought, had independently discovered the materialist conception of history. Much of the book would not stand up to the test of modern ethnography and ethnology (though, we would be told, but what is surprising is that it should seem original to hold that forms of association are largely determined by modes of production. Most eighteenth-century

writers about social institutions took it for granted. Certainly no social anthropologist would contend otherwise. But then we are told that Morgan "was not trying to give an account of the structure of real societies, but to work out a science of history", a construction of "forms"—models or ideal types.

The second essay is an analysis and favourable critique of Claude Meillassoux's *L'Anthropologie économique des Femmes* (1964), a people of the Ivory Coast. Meillassoux was attempting to introduce "the principles of Marxist analysis into ethnology". One has to be conversant with Marxist terminology in order to avoid confusion; otherwise it is like reading a foreign language: productive forces, relations of production, element, realized, appearance, expressive totality—they are all there between inverted commas in the book under review; and of

course we have "superstructural relations", "juridico-political superstructure" and "ideological superstructure". All this may be clearer in the French original, but certainly in English the terms do not make for clarity. What will he make of this sort of sentence: "In the capitalist mode of production the sphere of circulation is the foundation of the representation given to the sphere of production by the juridical and ideological phases?"

The author concludes that Marxist researchers now face the task of bringing social anthropology within the ambit of historical materialism, and thus demonstrating the universal validity of the concepts and methods developed by the latter. Meyer Fortes, Max Gluckman and Peter Worsley in this country are credited with having gone some way along the Marxist road, but not far enough.

Cactus-freaks

MARINO BENZI:
Les derniers indomptés du peyote
446pp including 52 plates. Paris: Gallimard. 42fr.

The Huichol Indians, who live in the Sierra Madre Occidental in the Mexican states of Jalisco and Nayarit, have, through choice, isolation and the inhospitable nature of their terrain, managed to maintain much of their traditional way of life. In his monograph, Marino Benzi covers many aspects of this way of life including historical background, social organization, cosmology, theology, life-cycle and mythology, but the major part of the work is devoted to the part played by the hallucinogenic cactus, peyote. Peyote plays a central part in a complex of beliefs which also includes deer and maize. The topics covered in the part of the book

dealing with peyote include a general survey of the distribution of peyote and its use both in the past and present, and, with reference to the Huichol themselves, a description of the long pilgrimages made to collect the plant and informants' accounts of visions which they have had under its influence.

There is no attempt in this work to go beyond the level of straightforward ethnographic reporting and at no point is any interpretation of the fascinating material offered. In the introduction the author promises a more specialized and analytical work on the same subject. For those who might prefer not to wait and wish to attempt their own analysis the present work would have been far more valuable if an index and a glossary of native terms, which appear in profusion throughout the text, had been included.

Rounded Africans

PIERRE ERNY:
L'Enfant et son milieu en Afrique noire
100pp. Paris: Payot. 36fr.

Pierre Erny is a pedagogue with wide experience of schools in West Africa, in the gaining of which he learnt that "la mentalité et la forme de pensée de ces jeunes restaient tout aussi impénétrables à qui ne connaissait pas l'arrière-plan culturel sur lequel se détachait leur existence et leur personnalité". And this he found to be true even of children in urban and industrialized centres. So M Erny made himself into an anthropologist in his attempts to discover the essential features of what may be called African education, mostly, though not entirely, in West Africa, and mainly, though again not entirely, for boys. What he first learnt was that whereas we tend to think of education as formal instruction, in schools for the African it is a process involving the institutions of the whole society ("la société globale"). He learnt also that in Africa the range of a child's contacts is generally wider than in the Western world, and the relationships are therefore less intense, an observation which has some psychoanalytical relevance.

Since African education is "global" the author found it necessary to inquire into all the institutions which influence a child from birth to at any rate puberty, by which time the character, the social personality, is formed: family, kin, lineage, clan, age-set all shape the personality of the child and integrate him as a member of a widening circle of relationships. At every stage the African aims at moulding the child into a well-rounded human being capable of playing his full part in the activities of the society to which he belongs.

Living wild

CARLETON S. COON:
The Hunting Peoples
413pp. 14pc. £3.95.

A book of this kind, summarizing what is known about hunting and collecting peoples, peoples without domesticated animals, other than the dog, and without the culture of food-plants, has long been awaited. Such peoples are the Australian aborigines, the now extinct Tasmanians, the Pygmies of Central Africa, the Negritos of Indonesia, the inhabitants of the Andaman Islands, some of the peoples of North and South America, and the Eskimo. *The Hunting Peoples* is clearly intended for students who are beginning their reading in anthropology and for those members of the general public who wish to know something of the way of life of the fascinating peoples with which it deals; and it serves both purposes well.

Naturally, Carleton Coon begins with an account of the ways hunters

and collectors of the products of the wild manage to survive in the generally severe, often harsh, environments, particularly how they get their food. Many of the peoples may find this the most interesting part of his book. He then discusses the various institutions, beliefs and customs which can be accounted for by the fact that they are hunters and collectors; others but necessary relation to their way of life. The discussion of this treatment is that people broken into index-cards and never get a clear, consecutive picture of the culture of any one of them. The mind becomes confused by jumps from the habits of one people to those of the others and then again to the one, and so on, and so on to the topic. We are told that Eskimo do in some situations what other peoples do, and we turn over many pages before we get back to the Eskimo. But this is avoidable, given the mode of presentation the author adopts.

Logic and the alien

JEAN CAZENÈVE:
Lucien Lévy-Bruhl
Translated by Peter Rivière
90pp. Oxford: Blackwell. £1.60.

Lucien Lévy-Bruhl was not only a brilliant philosopher and most learned in anthropological lore but also an original thinker whose influence—despite a good deal of misunderstanding of what he was trying to say, and said—on scholars in many fields was both considerable and enduring. This book by a man deeply conversant with his many writings keeps his memory green. It consists of a biographical note and an exposition—a very fair one—of Lévy-Bruhl's contributions to the history of thought and more particularly to anthropological studies. The rest of the book contains extracts from his writings from *La Morale et la science des mœurs* (1903) to the

posthumous *Les Carnets*. These short selections from his writings give some idea of Lévy-Bruhl's interests and of the way of logic we are confronted with in the study of alien, largely primitive cultures, as he saw them: but hardly do justice, as might be expected, to either his erudition or intellectual integrity. One must turn to Lévy-Bruhl's own notes which Lévy-Bruhl put in little books and around the parks, and which would have been published by the man who wrote them had he had the time to do so. Authors often know they would not care to see their works published, but this is not the case with Jean Cazenève for his attention again to the writings of a brilliant mind and a loving French edition of 1963 has well.

THE TWENTIETH CENTURY GERMAN LITERATURE

(INTRODUCTIONS)
revised 2nd edition, 14, 1971

A. CLOSS, University of Bristol
The volume of the TWENTIETH CENTURY GERMAN LITERATURE (INTRODUCTIONS) is a revised 2nd edition, 14, 1971. It contains the same material as the first edition, but with many additions and deletions. The volume is divided into two parts: the first part contains the introductions to the various authors, and the second part contains the texts of the various works. The volume is a valuable resource for students of German literature.

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The Genius of the GERMAN LYRIC

An Historical Survey of Its Formal and Metaphysical Values
by A. CLOSS, University of Bristol

Second edition revised and enlarged to include new chapters on 19th and 20th century German lyric poetry from 1900 up to the present.

14, Paperback, 1965

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Meliorist messages

JOHN MAYNARD KEYNES:

Collected Writings
Vol IX: Essays in Persuasion. 451pp.
Vol X: Essays in Biography. 400pp.
Macmillan, for the Royal Economic Society. £3 each.

The two latest additions to the Royal Economic Society's handsome volumes of their devoted servant's and editor's works differ notably from the preceding eight in the projected series of twenty-four. They include Keynes's journalistic forays, pamphlets, letters to editors and other occasional writings from the after-math of the First World War to the opening stages of the Second, as well as his profoundly human yet shrewd assessments of the outstanding personalities he met, liked, or disliked. More than any of the earlier volumes these shine with the brilliance of his English style. They are, although short, through with technicalities, fundamentally non-technical in style and message. The felicity of phrase and vocabulary never falters. The *manuscript* hammer nail after nail into place; and to those who recall his talk as golden-tongued, these two books in particular will seem golden-panned.

Volume IX contains those inimitable, waggish, good-humoured "croakings of a Cassandra" about our own and the world's politico-economic stupidities, errors of omission and commission, between the wars, first published in 1931 under the same title, but here enlarged with the pioneering four special articles in *The Times* that year on "The Means to Prosperity", and also with the far-sighted 1941 pamphlet "How to Pay for the War", containing the postwar credits project, which stemmed from two articles in *The Times* in November, 1940. It is, as a volume, exceptionally rich. Here we have vigorous pamphlets on the economic consequences of Winston Churchill's policies from 1925 to 1945, the end of laissez-faire, the economic possibilities for our grandchildren (stimulating today, after 42 years, and the profound dissection of the twin evils of deflation and inflation, still immensely relevant and depressingly corrective. The only lesson taught by our own economic history of half-a-century is surely that no one learns by it. True, Keynes's essays that failed to persuade, or to persuade enough, but not too much.

Volume IX contains also the first popular adumbration of "the multiplier" by which Keynes advocated that pump-priming by deficit-financing in the Depression would spread spending ever outward in widening circles of employment-creating beneficence. It is replete with admonitions about the overloading of the State's economic functions, and the overhauling of the private enterprise sector by taxes. It emphasizes the anti-growth effects of State-encouraged monetary inflation, with its monetization of debt and flight from long-term productive investment. It mocks the desperadoes at such inflation-induced "profit-making" as inevitably occurs in durable and only slowly replaceable assets like houses, works of art, precious metals, jewels, etc.

Keynes's foresight and perspicuity were extraordinary. I feel confident of one conclusion—that if Communism achieves a certain success, it will achieve it, not as an improved economic technique, but as a religion. Modern capitalism is absolutely irreligious, without internal union, without much public spirit, often, though not always, a mere congeries of possessors and pursued. Such a system has to be unceremoniously, modestly, successfully, to survive. In today it is only moderately successful. If irreligious Capitalism is ultimately to defeat religious Communism, it is not enough that it should be economically more efficient—it must be many times as efficient. For my part, I think that only by a more efficient, more profitable, more successful system for attaining economic ends than any alternative system yet in sight, but that in itself is in many ways extremely objectionable. Our problem is to work out a social organisation which shall be as

efficient as possible without offending our notions of a satisfactory way of life.

What would he have written about the contribution in his own country 40 years later? It comes as a shock to see that he thought any "take" by the State out of the national income over 25 per cent was a hell-bent career towards complete inflationary collapse.

It is in Volume X that his splendid writing and profound insight come through most brilliantly. Here are not only those well-worn vignettes of the crowd and the mad and the great and after Versailles those of Lloyd George and Churchill can never stale but also the great scholarly biographical studies of Malthus, W. S. Lewis, Marshall, Edgeworth, Foxwell, and Mary Marshall herself; also the studies of his Cambridge friends, Frank Ramsey the mathematical philosopher, Newton, Einstein, and a magisterial and urbane critique on Shaw's views on Newton. These lives and doings, works and days, teach us, through Keynes's mastery writing, more than mere history can. The writing and perception are never leaden-footed: here is a typically bright spot from Ramsey: "... we may get into the absurd position of the child in the following dialogue: 'Say Breakfast.' 'Can't.' 'What can't you say?' 'I can't say breakfast.'"

The volume concludes with the impressive and moving "Two Memorials": on Dr Melchior the Jewish economic negotiator for Germany before and at Versailles whom Keynes so much liked and admired, and on "My Early Beliefs" wherein Keynes surprisingly and characteristically refused to defend himself and his pre-1914 Cambridge comes from D. H. Lawrence's caustically expressed contempt for their lack of feelings, reverence and solar-plexus vitality. He called them all "heretics". Indeed Keynes seriously set forth his beliefs and value-judgments systems of his set, and delivered a magnificent *amoral, honorable*, the opposite of an *apology*.

Our comments on life and affairs were light and amusing, but for the as I said of the conversation of Russell and myself with Lawrence because there was no solid diagnosis of human nature underlying them. ... If, therefore, I altogether ignore our merits—our charm, our intelligence, our in-worldness, our affection. I can see it is water-spiders, gracefully skimming as light and respectable as air, the surface of the stream without any contact at all with the eddies and currents underneath. ... there may have been just a grain of truth when Lawrence said in 1914 that we were "done for."

Many casual meeters of Keynes came away with the (correct) impression that he could never suffer fools gladly, if at all, and that he was therefore arrogant (which is incorrect). So these two volumes, especially Volume X, admirably portray this brilliantly able but uncharacteristically modest man who strove mightily with a mighty intellect for betterment, but resolutely and tentatively.

We were among the last of the Utopians, or idealists as they are sometimes called, who believe in continuing moral progress by virtue of which the human race already consists of reliable, rational, decent people, influenced by truth and objective standards, who can be safely released from the outward restraints of convention and traditional standards and inflexible rules of conduct, and left, from now onwards, to their own sensible devices, pure motives and reliable intuitions of the good.

We in this country have fallen far away from that ideal and badly need another such "advocate of a principle of organic unity through time", another such praise of "the extraordinary accomplishment of our predecessors in the ordering of life (as it now seems to me to have been) or the elaborate framework which they had devised to protect this order."

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The ever-present Montaigne

R. A. SAYCE

The Essays of Montaigne
A Critical Exploration
J. M. Weidenfeld and Nicolson
1971. 255 pp.

OLIVIER NAUDEAU

La Pensée de Montaigne et la composition des Essais
111 pp. Geneva: Droz. 24 Sw 1.

Any attempt to examine particular aspects of Montaigne's thought or work is bound to produce an effect something like that of one of those gruesome medical illustrations depicting a severed organ wreathed in neatly severed nerves, veins and arteries. The isolation is purely artificial, and recognized as such, but it represents a necessary stage in comprehension. This Montaigne's religion and philosophy, his views on sex, politics or style have to be studied successively, if at all, in a kind of imaginary vivisection, though the reader is always aware that there are no severed arteries in the living body of the *Essays*, where every part is indissolubly linked to every other. Montaigne himself felt a strong antipathy for definitions, or verbal pigeonholes, and cultivated a taste for paradox and diversity bordering on the perverse. Few, if any, great authors are instantly accessible without a guide, and he is certainly not one of them.

All this R. A. Sayce knows very well, and explains from the start, but it does not deter him from the task of exploration. In *The Essays of Montaigne* he prefers to leave Montaigne's antecedents largely to look after themselves, concentrating instead on what Montaigne has to say to us here and now. The whole of this carefully constructed study leads up to the conclusion that "perhaps no writer of his time, not even Shakespeare, speaks to us so directly". Every reader of Montaigne must, of course, decide for himself the truth of so challenging a statement, but Dr Sayce is undoubtedly voicing his own feelings, and his book comes closest to a dialogue with an old friend than to a piece of academic cartography.

Ample in this book is, it does not include a chapter on Montaigne's biography, partly (as Dr Sayce says) because Donald Frame has so recently supplied a good one in English, partly because neither the *Essays* nor this study adopts a chronological approach to their primary subject: the eternally inchoate present of Montaigne. There is little favour nowdays for the old division of Montaigne's life into three successive layers of Stoicism, Skepticism and Epicureanism, but like most modern critics Dr Sayce recognizes a certain evolution in both thought and style. To some extent this process reflects the infinite regress of the observer observing his own observation. In other words the artistic expression of a given idea leads Montaigne to further refinements, or paradoxes, but the point made by Dr Sayce about the organization of individual essays is valid for the whole book: there are no sharp breaks, and the pattern constantly swirls back to some keyword or idea before flowing out into some new arabesque.

Nothing in Montaigne is artless, least of all his studied spontaneity, and one must always beware the apparently simple statement. He is both vain and modest, both fascinated by himself and insatiably curious about the generality of mankind. Sometimes it seems as though the inconsistency and instability of each man makes knowledge of others impossible, but then the need for a provisional assessment, or plain curiosity, takes over, so that the insolubility of the problem becomes a pretext for multiple solutions.

Montaigne tried with solipsism, but never really believed in it; with skepticism, but never really doubted the existence of the external world (or indeed its inextricable interpenetration of the internal world of his own sensibility). His considered

sexual activity of central importance in human affairs, while recognizing in it both serious and burlesque elements; marriage was for him of social value, but less significant than friendship; occasional carnal excess might do good by breaking the otherwise useful habit of restraint imposed by marriage, because enslavement to habit could prevent conscious enjoyment of each passing moment, and so on ad infinitum. As Dr Sayce says, comparing Montaigne with some of his later heirs, "it is in this wide acceptance of life... that Montaigne's liberalism finds its fullest expression and all the apparent contradictions find their resolution."

Dr Sayce's findings on the perennially debated questions of Montaigne's philosophy and religion are too sensible to be very revolutionary, but there are nuances to prompt further reflection. Thus he makes a good case for Montaigne's rejection of the noble impassivity of Stoicism in favour of simple trust in nature, but also emphasizes the abiding value for Montaigne of Stoic courage as a moral reserve in emergency. His Christianity is similarly nuanced. There is "a formidable case for the presence of a Christian purpose in the *Essays*... an almost overwhelming one for Montaigne's adherence to Catholicism," but we read too of the "underlying paganism of the *Essays*" and the "strong deistic undercurrent".

The ambivalence is not that of an irresolute critic, but of Montaigne himself. The same ambivalence appears in connection with Montaigne's conservatism, for can we see how he found it useful to rely on an external authority, even arbitrary, as a counterweight to personal instability, and one can see too how the individualism which made him question somewhat subversively all established values should go with a liberal approach to such matters as theatre and witchcraft.

The later chapters on style and composition are among the best in the book. The form Dr Sayce finds is "organic, not mathematical, the form of a tree rather than that of a temple". He is inclined to doubt the authenticity of Montaigne's claim to

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This is in fact the best case for his whole exploration: at the end of Dr Sayce's excellent book we must be back to the beginning at any given moment he may find another part of the forest, it will be long before he is bad for appointment with the end now.

By a very different route Dr Naudéau reaches very similar conclusions. His approach is more centred and severely limited. Montaigne's method, but is it really fruitful? By analysing and fronting texts he defends the thesis that Montaigne's approach is an adherence to this or that idea, more than an open-ended process of testing ("essaying") himself against the widest possible range of experience. Moreover this idea allows Montaigne both to construct a working model of mankind, and to evolve and to define his individuality within human limits. Naudéau makes the point that Montaigne's dialogue with his reader is an adaptation of his own view of their presentation, and comes from all this that the book is an attempt to communicate all that about men of all times and no less than about himself. This emphasis on the need for communication should be seen in Naudéau's thoughts, in a Christian Dr Sayce maintains, in a deist text is not of eternal importance, but it is indeed one and indivisible, and it is above all comprehensive in its diversity.

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PHILOSOPHY

THE RUNDLE's important work breaks new ground in two respects. First, it develops a new theory of meaning and a new theory of anti-realism. Secondly, it relates the philosophy of mind to an epistemic theory, and thus it brings out presuppositions of argument which generally lie unnoticed. Mr Rundle's addition to the philosophy of mind, it is to the adequacy of explanation by seeing how well it deals with major issues in philosophy of mind. It is difficult to give a synopsis that does justice to the richness of this book. Its only method, not in the theses advanced in it. This exposition and argument will concentrate on the main points.

Mr Rundle characterizes nihilism as the theory requiring that a description of meaning to a sentence must be backed by the truth of its conclusive verification. His theory is liberalized slightly to the possibility of undecidable sentences. Even so, this theory is sufficient to dismiss the now popular view that ascriptions of mental states are nothing more than hypotheses. His approach is more centred and severely limited. Montaigne's method, but is it really fruitful? By analysing and fronting texts he defends the thesis that Montaigne's approach is an adherence to this or that idea, more than an open-ended process of testing ("essaying") himself against the widest possible range of experience. Moreover this idea allows Montaigne both to construct a working model of mankind, and to evolve and to define his individuality within human limits. Naudéau makes the point that Montaigne's dialogue with his reader is an adaptation of his own view of their presentation, and comes from all this that the book is an attempt to communicate all that about men of all times and no less than about himself. This emphasis on the need for communication should be seen in Naudéau's thoughts, in a Christian Dr Sayce maintains, in a deist text is not of eternal importance, but it is indeed one and indivisible, and it is above all comprehensive in its diversity.

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The adequacy of anti-realism

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This is in fact the best case for his whole exploration: at the end of Dr Sayce's excellent book we must be back to the beginning at any given moment he may find another part of the forest, it will be long before he is bad for appointment with the end now.

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256 pp. Clarendon Press: Oxford University Press. £3.50.

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to be put to the test. His account of conditional statements is faulty; first, because it gives the wrong results when applied to conditionals with undecidable antecedents, and secondly, because of the validity of the paradoxes of material implication within intuitionistic logic. His account of causal statements is defective also. First, his argument is seriously incomplete because of his failure to show how to ascribe meaning to general statements within the framework of anti-realism, and secondly, it is inconsistent: if causal statements entail future-tense statements, then it follows from his view that statements about the future cannot be conclusively supported in advance, that there is no possibility of establishing conclusively the truth of any causal statement, and this is incompatible with his account of the adequacy of anti-realism for dealing with statements about animal perception. Finally, his version of anti-realism, it turns out, demands for the meaning of a sentence only the possibility that *somebody* be able conclusively to verify it. More plausible versions of anti-realism might require either that *I* can conclusively verify it (methodological solipsism) or that *everybody* can do so (epistemological democracy). Since Mr Rundle's account of avowals could not be carried out within either of these versions, his verdict on nihilism as a general semantic theory might well be different even within the framework set by his programme.

There is much more in this book that is worthy of serious consideration. The whole work is dense with ingenious arguments. And in *total* it is a praiseworthy attempt to work out systematically the relation of epistemological issues in the philosophy of mind to underlying semantic theories. It is hardly surprising that in so original a book the arguments are a bit uneven in their cogency. It will be a great pity if philosophers do not take up Mr Rundle's challenge to further exploration of anti-realism and related theories of meaning.

Even if Mr Rundle's programme were acceptable, there are serious flaws in its execution, especially in his exposition of the semantic theory

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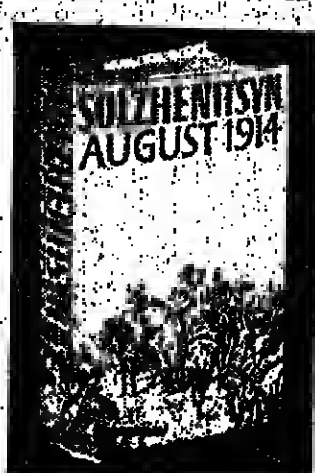
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Viewpoint

BY PETER PORTER

I REMEMBER reading in one of Aldous Huxley's travel books that he progressed through India accompanied by a complete set of the *Encyclopaedia Britannica* in crates—presumably to check the accuracy of what he saw. I seem unable to go on holiday without a similarly unnecessary compulsion of books, and unlike Huxley I carry my own suitcase. I have just spent a fortnight in Cornwall, where I found myself hugging eighty pounds of literature up a six-in-one incline to get to our cottage. But I always tell myself I will read a great deal on holiday, and that I will need these books in case I want to write something.

But this year I started to think about poetry, even to theorize about it, a most disconcerting experience. Poets rarely theorize about their art voluntarily, but will carefully disguise themselves as critics to protect their mystique. I was staying in a small village on a river, and though my chief interest was the sea, I managed to walk through a lot of the countryside as well. A London resident, I don't have that effortless knowledge of our ancient ruins which all country-dwelling men of letters seem to possess. So I asked myself the question—why do we feel that "country" poetry is more true and more central than "town" poetry?

I have deliberately chosen "country" as my qualifying term to avoid the confusion inherent in "bucolic" or "pastoral". Both these adjectives describe "country" poetry written by "town" poets. Examples are particularly rich in classical literature, from Theocritus to Virgil. Yet the country impinged on the town in those days, as it continued to do until the middle of the nineteenth century. Though pastoral was an artificial form from the start, its authors knew the country realities well enough. There is no playing at shepherds in the love poetry of Rochester; it is townsman's stuff, and deals ruthlessly with the sex war and its composite betrayals. The protagonists are in the country only because Virgil had put them there. Elsewhere poets showed they could cope with actual country life just as they could with court and town life. To some extent, a man's nose is closer to the essentials of living and dying in the country than in the town, yet I can see little difference between the way the classical poets of the ancient world and of England treated the two.

Things changed with Milton, however, and he seems to me the father of our present unreal preference for "country" to "town" poetry. Although an imitator of the classics, Milton imposed a new concept on poetry—a remorseless high-mindedness, with the country as the repository of virtue. Of course Milton was a great polemicist and man of affairs; he was born in London and knew about government and contention. But he kept a special vocabulary and approach for his poetry, as have so many serious poets since.

The elevation of the country was given a tremendous fillip by the Industrial Revolution and was confirmed by Wordsworth. Realistic poets of country life like Crabbe and Clare were thought too morbid. The pastoral convention practised by the urbane inhabitants of City States (Houses on the outskirts of Rome and Politiziani in the Florentine contado) gave way to Pantheism, the elevation of Nature above Society. Ironically, Pantheism was politically conservative, while radical intellectuals like Shelley were really only at home in the various pre-revolutionary modes. The confrontation of Eden and New Jerusalem is prefigured in Shelley and all other prophets of radical change up until William Morris. So, while the factories of the North and the Midlands were making the real wealth of the nineteenth century and incidentally provoking gas-and-water Socialism, the poets had begun to retreat to a country world which was pre-modern if not quite pre-lapsarian. Tennyson and Arnold give ample evidence of this, and only Clough and Browning stand out against it.

The position is surprisingly little changed today. Words like "ecology" and "pollution" have become the nearest equivalents to a hushed Amen in a politician's vocabulary, yet half the poems issued in England each year are concerned with traditional country life. It seems that poets dictate country themes as essential to the creative process. There can be two explanations of this. The first is that if poetry is a special discipline in tone with connoisseurs it demands the ritual use of timeless properties and need not concern itself with ephemeral things like changes in physical environment or human organization. This might be the Graves theory of poetry, except that he has shown himself willing to place his poems in many different venues. Poetry is seen as the favourite art of the pre-industrial moses, who linger on in our hedgerow Arcadia. Whether this is a case of ancient springs or simply nostalgia, I don't know. It must be admitted that the heiges have not all gone down and that the preservation of the English countryside justifies such an attitude to some extent. A glimpse of the erosion and spoliation of more recently developed countries like Australia makes England seem a special case.

The second explanation is the modern poet's fondness for working in fables. When poetry shared with prose the retelling of facts, stories and opinions, it could be high or low as it saw fit. It has long ceased to be in competition with newspapers and novels, and, except in satire, is expected to maintain an elevated men at all times. So we have a new expressionist poetry centring on the savagery of the animal kingdom. This is more than nature red in tooth and claw; it has an eye always for the significant allegory of human behaviour.

Hughes's pig, his hawk, and his pluck invite sententious interpretation while referring the city dweller to the unchanging life of the countryside. Crow takes this stage further. A comic-strip Eden, Crow's world is doubly easy for modern nostalgic readers, since it states post-atomic dilemmas in pre-industrial terms. Notice that Crow flies above "the Bessener upland". Bessener is already part of our industrial archaeology. This is not to deny Hughes's achievement, but it does suggest that even such a powerful poet has not been able to locate a theme or a system of imagery more potent than the ones traditional to the countryside.

With weaker talents, the predominance of country scenes is enervating. Poems about foxes and flowers are not less likely to be pompous and minatory than any other sort. My own disquiet is simple—every second book I take up seems to be set in an unrecognizable world. Unrecognizable, not because it is not true to life, but because it represents a conscious choice by the poet of areas of emotional concern which are hard to cure about in the middle of the twentieth century. I am not arguing in favour of small "towns" verse, though Pope did pretty well out of Girth Street and Byron out of Shooter's Hill. What I would like to see is the English poet rationing himself to so many hedgerows and hedgehogs a volume. When a John Clare comes along, he will know to neglect such an ordinance, but not many nature poets are Clares.

Compiling an *Alphabet of Literary Prejudice* once, I had no trouble with the letter A. *Anachronism* beat *Autobiography* easily. Of all the literary sins, I am most sympathetic to anachronism—probably because I am greatly addicted to it. In essence, anachronism is a form of the confusion present tense, and the bias of our language is in favour of the past tense. It is curiously innocent, enabling an artist to make all times his own and to dispense with real knowledge, and substitute feeling for accuracy. The most natural kind of anachronism is found in Italian painting of the fifteenth century, where biblical scenes are placed unconvincingly in the towns and countryside of Tuscany and the Veneto. He would be a hard man who would object to Masaccio's Florentine houses in the Illegiac Chapel or Carpaccio's Venetian lake scenes in his pictures of the life of St Ursula.

It is not so easy in claim immunity for literary anachronism, though Shakespeare gets away with murder, even in his plays based on English history. Browning seems to me the most successful anachronist of our literature: it never occurs to us to question Fra Lippo Lippi or Andrea del Sarto just because they are as Victorian as Mr Sludge the Medium. In modern times, the thousands of historical novels which fill our public libraries have brought

anachronism into disrespect, their authors have been a period detail and history to draw the line and decide what is and what is not anachronism. Translators of the who jazz them up get the knuckles very properly have Achilles arriving at the War from a Pan Am jet.

The best definition of anachronism I have seen is by Mr Bursley. Middle Temple introducing the lion of the *Satyricon* in the *War* by writes: "If I have altered or added, it was either to make the anachronism more obvious to us, by what is familiar to us, or to prevent an enlarging on others where I am not sure of ground." The worst sort of anachronism, question of tone, rather than detail, I can never read of Shaw's *St Joan* without sounds and feels wrong. Shakespeare's treatment of Pucelle in *Henry VI, Part 2* anachronisms as *Cauchon* Warwick's *Machipolink* "ism" don't offend, but the ter of Joan and the laggard her are a mixture of Beatrice and Beatrix Potter. On the hand, in *Good King* *Golden Days*, a veritable anachronism, is delightful and true to the king's personality, could almost drop into famous "Impronto on Claret" into it.

My favourite example of a writer coming a cropper in dressing up the past in his dialogue is Thomas Mann's *Unverdorben*. This little-known play has been written to justify Beethoven's famous last of Medicean costume drama. Max was thinking of Alfred Musser's *Laurenzaccio*, which popular on the London stage in 1898. Everything Beethoven did is in Mann's play—figures: Lorenzo the Magistrate, his sons and nephews (future Popes, Leo X and VIII, Poliziano, Marsilio Picco della Mirandola, Savonarola and sundry painters and appear, all making remarks characteristic of themselves. The scene is Lorenzo's villa on the Esplanade, where the great man is surrounded by the whole of the Humanist household. Lorenzo, his mistress, has a passion for listening to the curdling sermons by the Friar Marco denouncing the Medici, the only stupid member of the brilliant family, rushing off to Florence by default. Lorenzo, his mistress, has a passion for listening to the curdling sermons by the Friar Marco denouncing the Medici, the only stupid member of the brilliant family, rushing off to Florence by default.



Carracci's "The Choice of Hercules" (Pinacoteca Nazionale, Naples).

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at the bottom of the picture, the thick, light-absorbing robe of St. Petronio, or the face of the acolyte whose forehead is lit by a bright beam of sunlight.

About this time, and certainly by 1584, Annibale joined forces with his cousin Ludovico, and work started on the first fresco cycle with which he was involved, that in the Palazzo Fava at Bologna. The principal influence on his style at this time and for the next four years, however, was that of the greatest High Renaissance artist whose works were readily available for study, Correggio. In Professor Posner's definition:

The effectiveness of Annibale's Carracci lies in the fact that it is not a servile, but an innovative, imitation, oriented toward a new, more modern vision of the world... It must not be thought that Annibale's reformation of style was a deliberate or intellectualized "anti-Mannerist" enterprise. It developed spontaneously, even accidentally, during a two or three year period. Merely by responding with intelligent curiosity to his artistic experiences, and by following his own aesthetic inclination, he was led—some might say, unconsciously—beyond the pale of the established manner in Bologna. It was only as he became aware of his position that he transformed his stylistic non-conformity into a positive, conscious opposition to Bolognese Mannerism.

This is well stated by Professor Posner:

The painting is not mere imitation of the Venetian master's works... Annibale's commitment to a down-to-earth vision of humanity and events had qualified his adaptation of Veronese's style. If Veronese presents us with a miraculous vision, a scene that appears to soar heavenward, where forms, colour and light embody the music of angels, Annibale gives us instead an earthly scene, heavy in its gravity, genuine but subdued in its play.

Intellectually the experience of Venice consolidated the anti-Mannerist thinking implicit in Annibale's earlier works, and found expression not only in his paintings and preparatory drawings, but in some annotations in a copy of the *Vite* of Vasari. He protests: "I have known Faolino [Veronese] and I have seen his beautiful works. He deserves to have a great volume written in praise of him, for his pictures prove that he is second to no other painter, and this fool passes over him in four lines, just because he was not a Florentine." Titian he looked on at this time as superior to Michelangelo. He would, adds Annibale in an image which has something of the earthy quality of the detail in his own paintings, have triumphed over his Florentine contemporaries "if he painted with his feet". The climax of this Venetian phase is the last painting on which Annibale worked before he left Bologna for Rome, the "St Roch distributing Alms" at Dresden, which Professor Posner believes to have been planned with Veronese's "Marlyrdum of SS Mark and Marcellinus" in San Sebastiano in mind. Yet the principles of composition stated in this masterly canvas are strikingly un-Venetian. As Professor Posner puts it:

The rush and tumble of excited figures in Veronese's work is here ordered by style initiated, but a style transposed.

the creation of coherent, interrelated spatial and dramatic units; a broad triangle of introductory figures at the left establishes a foreground plane; behind it, in the middle ground, the main action takes place around the axis established by the stabilizing figure of a woman whose body, as she descends the steps, is straight and tall as a column; further back the composition is closed by a loggia... Annibale's drama, acted by ordinary, common people, unfolds in the measured rhythm—and with the inevitability—of a reasoned discourse that convinces by the logic and plain speech of its demonstration.

For Annibale the counter-influence of Raphael was initially little more than a corrective. It is so employed about 1587 in the "Madonna of San Liovinco" in the Bologna gallery, where the Corregginesque Virgin and Child shown in a preliminary composition drawing in the Louvre is modified by study of the "Sistine Madonna"; and it is so used once more in the "Virgin and Child enthroned with Saints" from San Giorgio in Bologna, where the Virgin and Child derive from Raphael's "Madonna del Cardellino". But already in the "Assumption" of 1592, as Professor Posner observes, "the principle... of a unification of forms by means of an internal structure of gestures and movements... is derived from Raphael, presumably from a reproduction of the 'Transfiguration', which Annibale did not yet know in the original.

A key work in this process of assimilation is the Aldobrandini "Coronation of the Virgin", now in the Metropolitan Museum, New York, which seems to have been painted in Rome in 1595, but for which a preliminary sketch is known, reputedly made in Bologna a year or two earlier. Whereas the study, both in its composition and its lighting, is couched in a pronouncedly Venetian idiom that recalls Tintoretto, in the painting "the composition has been clarified, firmly outlined on the surface, and regularized in its recession into depth, so that the space itself seems shaped into a kind of broad apse... These changes have been consciously

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hollow ceremony and frivolity of
court culture.

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problem of "expression" is a formal
one, as is clear from painting and
architecture. Certainly, Goethe conceives
Strasbourg Cathedral as a
building which grew "out of an
emotion". But he sees also that
"everything is form". Needless to
say we are not faced here with the
harmonious proportions of late
Baroque but with a different formal
principle, which does not strive for
"beauty" in the accepted sense but
for "characteristic" (Kunst). This is
Goethe's own term for what we
would call expressive art; art which
seeks the greatest intensity of expres-
sion. The Gothic building, despised
by the taste of Goethe's age as bar-
baric, as a "bristling monster",
whose bizarrely distributed stresses
made his contemporaries dizzy, cap-
tivates him as a "colossal", as an
exotic creation—like those first
Negro masks which Derain took
to his friends Pleissan and Gris in the
Paris studio in the Bateau-Lavoir.

The Expressionists, too, admired the
simple expressive power of primitive
art. Comparison with Goethe's in-
pressions of Strasbourg is valid, for
he himself praises primitive art in
his well-known essay on the cathed-
ral: "This is just how savages deco-
rate coconut-shells, feathers, and
their own bodies—with bizarre
strokes, monstrous figures, violent
colours."

The "realization" of expression

Goethe himself produces expres-
sive art of this kind in two ways.
Avoiding clichés, he has a liking for
extreme, strident images, robust
turns of phrase. When he wishes to
articulate a desire to die before being
weakened by age, he resorts to a
repellent, grotesque image of terror:
"Ich mich fesseln
Greisen im Moor Nebelduft,
Entzähnte Kiefern schneitem
Und das schlockende Gebirn."
Elsewhere, emotion alters visible
reality. During a rite by night
through the forest, fear transforms
the external world:
"Schon stand im Nebelkeld die Elehe,
Ein aufgetürmter Riese da."

When Büchner's *Woyzeck* leads the
faithless Marie to the pond and is
about to stab her, he sees the Moon
as "a bloody sword". One can dis-
cover such examples of expression-
ism *avant la lettre* at all periods.
Eighteenth-century writers, too, re-
cognized that the suggestive verbal
expression of emotion does not, of
course, arise spontaneously but is
consciously shaped. It is the emo-
tional energies released by the con-
frontation of Nature and the human
world which, as Goethe wrote in
1776, "drive themselves on and on
to the most realized expression"
through the artist. This expression
must be "realized", for the artist's
deliberation is involved. "If the soul
is speaking no more," as Schiller
philosophically put it, "he who
should speak, then already, alas, the
soul is speaking no more." This
deliberation, which was for Novalis

implicit in the creative process, is
stressed also by Hegel in his aesthet-
ics: "If, however, a work of art is
to arise, deliberation must take the
place of momentary sensibility." Hegel
recognizes that although literature
gives the effect of being an im-
mediate expression of emotion, this is
in an illusion produced by art.

Furthermore, in verbal terms, what is
consciously created must never lose the
impression of spontaneity; it should
continue to give a semblance of it, as a
natural growth from the germ of the
subject.

That expressive art governed by
emotion is also conscious form was
made clear to Goethe by the resis-
tance of language in the expression of
emotion, even though it is the neces-
sary medium: "Every form, even the
most free, contains some untruth."
This is echoed, over a hundred years
later, in Georg Trakl's line: "Dem
Unfassbaren haucht das Irige Wort/
Vergeblich nach..." When we read
in one of Trakl's poems: "Der Saun
des Waldes schließt seine Türe ein",
the blue signifies not a colour value
but an emotional one. But this sym-
bolic blue in the poem is directly
assigned in a manifestation of the ob-
jective world: "blue animals".
Hence emotion changes the aspect of
reality. This had already occurred in
earlier periods—Goethe and
Büchner have provided us with
examples—but in Expressionism it
becomes a basic creative principle
and is more radically carried through
than before, above all in early
twentieth-century painting.

Trakl's "blue animals" also
appear as "blue horses" in a famous
picture by Franz Marc. Ernst Bloch
has rightly observed that "Expres-
sionist paintings are far more charac-
teristic of the movement than is the
literature". As early as the 1890s
Van Gogh and Gauguin, Munch and
Hodder embarked on the deliberate
transformation of the objective
world in painting, which was thought
of less and less as representa-
tional. This anti-realism continually
bases itself on emotion. Around
1900 artists discovered the expressive
value of unmixed colours, and pure
line acquired a similar function.
Gauguin demanded: "Why should
we not succeed in producing colour
harmonies which correspond to the
state of our soul?" In Munich
the psychologist Theodor Lipps,
whose experiments were a source of
inspiration for the Blaue Reiter
artists, investigated the psycho-
logical effect of patterns of lines, the
expressive functions of the artist's
media. Lipps's pupil Klages de-
veloped his own theory of
expression.

Objective reality lost its primacy,
paling posited a counter-reality, a
"world of expression", wherein
visible things—above all colour and
line—became symbols of emotional
states. For the Fauves the word ex-
pression was at the centre of their
aesthetic, and the German painters
took it over. As early as 1902 Paula
Modersohn-Becker was writing in her
diary: "When painting a picture one
shouldn't think of Nature... Rather
it is my private emotion that mat-
ters." Emil Nolde's works are given
life by the capacity of colour to
articulate emotion. The Dresden

A residual distrust of emotions

Robert Musil was one of the first
to become aware of the residual
distrust of emotions. He was aware
of the "borderline" between normality and
deviation, and expounded this
early as 1911 in an essay "Unvollständige
Kunst". Musil is an excellent
source for a consideration of the
problem of art as a conscious
form. After literary Expressionism
which Musil was associated with
early years, had founded itself
on ideological poles, he drew up a
list of the movement's "principles",
and again he asked whether
"the nature of emotions" had
been with that the Expressionist
emotionalism of the Expressionist
had led to an emotionalism of
what had been a rational address on
the affirmed "that our relation
to a spiritual kinship with

group of painters Die Brücke found
the justification for distorting nature
in emotion. To begin with, these ex-
pressive deviations from natural
forms were misunderstood, rejected
as crude and shapeless. But in these
paintings even the most extreme dis-
tortion is intentional, a part of their
formal canons. *Deformative* (Journ.).
This devaluation of objects ultimately
leads to their total abandonment in
the "abstract" expressionism of
Kandinsky, who developed a pure
expressive language out of pictorial
signs. Such art has many modes, and
techniques arrived at through con-
scious experiment are enriched by
studying the spontaneous expressive-
ness of the art of primitive peoples,
of amateur painters, of children and
the mentally ill, whose powers of ex-
pression, free from the ordering in-
tellect's control, were illustrated in a
large monograph by Pindhorn
(1922).

In literature Expressionism failed
to develop as consistent and varied

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Restoration of an epic

The introduction is supplemented by twenty-five pages of notes which provide a commentary illuminating, sensible and well-documented—on difficult lines of the poem and

on various literary aspects. Appendixes discuss the characters there (there is less to be added to Menéndez Pidal's masterly research) and the relation of the poem to the chronicles. The glossary is at the high standard that Dr Smith's admirable *Colins Spanish Dictionary* leads one to expect, and the bibliography is judiciously selected, helpfully arranged, and well indexed.

Scholarly will continue to use Méndez Pidal's three-volume edition, but will also turn constantly to Dr Smith, English-speaking undergraduates and general readers who want to know one of medieval Europe's literary masterpieces in their original are now incomparably better served than hitherto, and this book will make a valuable contribution outside Britain and the United States. It is a great pity that its use will be restricted by publication in paperback only, at a price most students will be unwilling to pay. A final evaluation of Dr Smith's edition must await a detailed comparison with Ian Michael's, to be published by Manchester University Press. But it is already clear that this is a major contribution to the study of the *Canção de Dom Diniz*.

via Santa Croce 20/2—Milan—Italy

Córdoba's poems provided a strong influence in the mystical poetry of St John of the Cross, who probably knew the poems in their original form earlier in his life; and this influence may account for some anomalies in the saint's work, such as the reference to the "nymphs" and Jander in the *Spiritual Canchib*.

This new edition places the context of *trafetta* of Ciarellano, as they have been called, readily at the disposal of the reader who, if he wanted to follow up the frequent critical references to them, has previously had to go to one of the rare copies of the original edition or of a virtuous reprint of it made in Zaragoza twenty years after its appearance, in 1577. Glen Calder has modernized the text and added a useful introduction and bibliography but the normal specialist reader could have done with some explanatory notes as well as the textual ones by way of commentary on the adaptation made from the original poems and on their significance.

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STUTTGART

old nobility withdrawing in the re-
lative safety of their country estates.
"France", writes M. Woronoff,
"est diversité." It certainly was
under the Directory. He further
insists on the extreme decentraliza-
tion of a regime that had no single
source of power at the centre and
which, almost throughout its exis-
tence, was faced with something like
a nation-wide strike of elected offi-
cials, mayors, members of munici-
palities, *juges de paix*, and so on. He
insists, too, on the educational effort
undertaken by a regime that, so
uncertain of the present, sought to
reverse for itself the future. Perhaps
the really bad luck encountered by
this unjustly decried regime was that
its efforts in this field should have
worked for the next regime. So
many of the children of the elite—
for the Directory was hardly con-
cerned to extend education, other
than the alphabet, to the common
people—educated in the new institu-
tions were to be faithful to Bona-
parte.

M. Woronoff has made intelligent

Henri the undistinguished

DANIEL B. CARROLL:
Henri Mercier and the American
Civil War
396pp. Princeton University Press.
London: Oxford University Press. £6.

Henri Mercier presented his creden-
tials as French minister to the
United States on July 4, 1860. He
left for France at the end of 1863,
on leave, and did not return to his
post. His years in Washington were
marked by the election of Lincoln,
the coming of the Civil War, and the
period in which the outcome of the
struggle had remained a matter of
general uncertainty. During this
phase of the war, reminders of the
indissoluble links forged between
France and the United States in the
course of the Revolution were con-
tinually issued to counter animosities
arising from the problems of
Confederate recognition and Mexi-
can intervention. A diplomat deeply
involved in these events might rea-
sonably be expected to have left
his mark; despite the painstaking
efforts of Daniel Carroll to illumine
Mercier's activities there seems little
evidence to indicate that such was the
case.

Mercier was born in Baltimore,
where his father had served as
consul, and this proved no help to
his understanding of America. His
knowledge of English was limited, as
were his contacts with the country
and its people. His sympathies, both

use of recent studies of death and of
popular fears. He considers that, in
a chronicle of misery and anarchy,
the Year IV was the Terrible Year,
on all counts, especially in those of
death, whether from suicide, lynch-
ing or as a result of *choufure*. In
economic terms, the Directory wit-
nessed the predominance of *trus-*
sels, *Antwerp* and *Ghent*, at the
expense of Lille, Dunkirk and Calais
(the Belgians showed little gratitude
for the partial decline of *Stras-*
bourg, to the advantage of *Köln*. He
illustrates the failure of the *admi-*
nistrative *canonade*, especially in the
countryside, which was thus left to
its own devices and to the exclusive
influence of local *notables*. By
broadening the lowest unit of ad-
ministration, the Directory had
sought to exclude potential *an-*
archical influence; in this it suc-
ceeded, but, at the same time, it
abandoned local government to the
influence of *notables* who had no
interest in the survival of the Re-
public. The *canton* was in any case
much too big ever to be workable as
a municipal unit.

La République bourgeoise is very
good social history. M. Woronoff
has set out on an exploration of a
terrain previously little known and
his book will be of great value both
to teachers and students. Perhaps it
should be translated (unlike M.
Vivelle's book, it could be trans-
lated). He has succeeded at least in
partially rehabilitating a regime and
period which, owing to their com-
plexity and recalcitrant nature, had
previously defied historians' will-
ing to venture beyond the gates of
Paris (something that contemporaries
would have been well advised to
do, for, as M. Woronoff reminds us,
attacks on stage coaches were regu-
lar occurrences up to 1798 at
Fontainebleau, Montargis and Ville-
juif, while murders were most fre-
quent on the roads from Saint-
Denis, Versailles and Arras to the
capital. In doing this, he has also
reduced to size the appalling regime
that followed *Thermidor*. The Direc-
tory had at least offered hope and it
was relatively liberal. In 1799,
France entered into fourteen years
of night.

Certainly, Mercier had few origi-
nal ideas to impart, a conventional
disbelief in the likelihood of the
restoration of the Union was accom-
panied by proposals for the accep-
tance of political succession while
preserving economic ties between
North and South. Mercier's sugges-
tion, if it was his own, indicated at
best a European outlook: the
ending of a great civil war by a
Zollverein took no account of its
causes or consequences. The minister
have been conscientious in his re-
ports, but insight and understanding
seem singularly absent from his
dispatches. Mercier's role bears out
G. M. Young's assertion that "the
greater part of what passes for
diplomatic history is little more than
the record of what one clerk said to
another clerk."

On one of his last trips from
Washington, Mercier accompanied
the President and Secretary to Certi-
burg for the dedication of the cen-
ter for the fallen. Whether he
understood the implications of the
occasion, the speeches, the oases
both articulated and felt, we do not
know. His duty, as he conceived it,
was rather to supply Paris with
sober, cautious and somewhat in-
exact estimates of future develop-
ments. Mercier is considered by
Professor Carroll to have been a
good diplomat: if this is so, the
minister's virtues may help to
account for the fallibility of foreign
policies.

Henry the Impotent

TOWNSEND MILLER:
Henry IV of Castile
306pp. Gollancz. £3.25.

Henry IV of Castile has suffered
from the hostile criticism of those
anxious after his death to praise and
justify the rule of Ferdinand and Is-
abella. Had he not done so he must
still have belonged with the kings
who failed, like Edward II and
Richard II in English history or Peter
the Cruel in Castilian. The medieval
monarchies of Western Europe had
no solution to the problem of the
king who, for one reason or another,
did not rule in a customary man-
ner, just as they were often tried to
their uttermost by the minority or
madness of a monarch. Though there
have been several biographies of
Henry in Spanish, he has hitherto
lacked one in English.

This deficiency Townsend Miller
has now supplied in no uncertain
way. Though his book is strongly
underpinned by the use of contem-
porary documents and chronicles,
prejudiced and contradictory as the
latter often are, this is no formal
study. Here is the story of Henry,
the Impotent and his exploits vigor-
ously told. The main characters,
John II of Aragon, Villana, Queen
Juana, Henry himself, are brought

alive by the exercise of the faculties
required by the best historical novel-
ists. This is not a pejorative com-
ment. Never have the confused poli-
tics of mid-fifteenth-century Castile
been so clearly or imaginatively
explained in English. Moreover the
author is a declared sympathizer
with his tragic hero, so that there is
much humanity in the book, and this
is extended to most of the main
personality.

For the history of the reign (ad-
ministration, social and economic
trends, etc) one must naturally look
elsewhere (to such an article as
Past and Present on "Popular
Movements and Pogroms in fif-
teenth-century Castile"). But for the
problems which faced the main per-
sonality at the top, in future Mr.
Miller will have to be reckoned
with. Over his central issues he is
never known whether Juan La Bel-
trana was Henry's daughter or not.
Throughout his survey it is also
clear that Mr. Miller is well abreast
of recent research on the fifteenth
century in Spain. Another feature
strongly in his favour is that he
knows his *unreliable*. Whether
he is describing the battlefield at
Olmedo or one of those open-air
meeting places which occur so fre-

quently in Castilian medieval poli-
tics, like *Toros de Guisando*, the
countryside comes alive.

There are a few shortcomings. It
seems odd to labour over the num-
bers of the army as estimated by
Palencia and Castille. Surely they
were, like many other chroniclers,
conjecturing up a large number by
muting one which came into their
heads? Was Simancas really a
"city"? The sympathy of the author
is notably not extended to the
Catalans. It is claimed that the
cover illustration (repeated in one of
the plates) is "hitherto unrepro-
duced". In fact it occurs (in colour)
as part of plate I of the *Inventario
del Archivo de los Duques de Frías*,
II (Madrid, 1967). It would have
been useful to have been given a
reference to the document from
which the signature of the king has
been taken. The reader is warned in
the text that the statue of the
Marquis of Villena is not contem-
porary; a similar warning could
well have been given about the
picture of Archbishop Carrillo from
the Chapter House at Toledo. Since
this part of the cathedral did not
begin to be constructed until he
more than twenty years after Carril-
lo's death, the likelihood of this
"portrait" from its walls being
much like the archbishop is slight.

Geschichte
der Araber

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Vie de Raymond R...
nouveau

JEAN CARRIÈRE
L'épervier de Mahe...
nouveau

NICOLE AVRIL
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ALAIN REMILA
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Les smocks...
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Structuralism revived

Structuralism has had
a chequered career in the Soviet
Union. After an auspicious
beginning in Tsarist Russia with the
work of Baudouin de Courtenay
who was himself Polish but taught
in Russia for many years, the
appearance of such linguists of
genius as Jakobson and Trubetzkoy
seemed to ensure the position of
structural linguistics. Thus, it was
an irrevocable loss when both
Jakobson and Trubetzkoy left for
Czechoslovakia soon after the
Revolution, the renown which should
have gone to Leningrad or Moscow
being enjoyed instead by Prague.

In the late 1920s the discipline of
structural linguistics fell into a de-
cline, when official blessing was
given to the doctrine of Marr. The
main tenets of Marr's theory were
that there is no such thing as a
single language, since a "language"
was really a collection of languages,
each class in a given society having
its own; that all languages proceed
in stages along the same path of
linguistic change but at different
speeds; that movement from one
stage to another happens suddenly
and reflects changes in socio-econ-
omic conditions; and that the only
way in which one can discover the
stages through which a given lan-
guage has passed is by studying its
semantics, since it is only there that
one can find traces of past systems
of beliefs, beliefs always determined
by socio-economic factors.

These notions had a most pernicious
effect on the development of
structural linguistics because, to
Marxists, the contrast which was
drawn between, on the one hand,
economics, sociology and semantics
and, on the other, morphology and
phonology, placed structural linguis-
tics in the worst possible light. The
deciding factor was the attention it
gave to systems of relations and the
study of forms. Most structural
linguistic research was being done in
the fields of morphology and phono-
logy, and it was precisely these
fields which Marr's theory dismissed
as trivial compared with the richness
of semantics.

Since Marr's emphasis on socio-
economic factors appealed to Soviet
ideologists and since formalism in
linguistics was held by the authori-
ties to be no less tainted than
"decadent bourgeois" formalism in
art and literature, structural linguis-
tics vanished underground. Rebirth
into theory was largely replaced by
work of a more practical nature,
such as the preparation of teaching
grammars of Russian and other
languages and the description of the
many non-Indo-European languages
within the borders of the Soviet
Union.

Despite a public recantation by
the Soviet linguistic establishment
and the official rejection of Marr-
ism in 1950, it took thirty years for
structural linguistics to re-establish
itself in Russia, and even as late as
1965 a strong attack was being made
on structuralism and generative
grammar in the Soviet journal
Questions of Linguistics under the
slogan of "the dehumanization of
language".

The crucial point, however, is that
there is no conflict between the
abstract approach of structural lin-
guistics and more "practical"
approaches. Neither structural lin-
guistics nor its descendant, transfor-
mational-generative grammar (or
TG for short), deny Marr's claim that
there are different varieties of, say,
English, with different socio-econ-
omic groups using different vari-
eties of the language, and variations
even within a group according to
situation and subject-matter. What
they do claim is that certain major
systems of regularities are common
to all the varieties and that it is these
which enable communication to take
place between members of different
groups or speakers of different

S. K. SAUMJAN:
Principles of Structural Linguistics
Translated by James Miller.
359pp. The Hague: Mouton, 1971.

dialects and are the proper study of
the linguist.

Ironically, Marr's stress on
semantics did not lead to much
interesting work being done in that
field, whereas the development of
transformational-generative gram-
mar has led to some extremely
fruitful semantic research, one good
reason being that the much maligned
structural linguistics has, in
TG, provided a tool with which
the linguist can not only sharpen his
semantic insights but provide public
justification for them.

Since 1960, there has been a rapid
and lively development in theoretical
linguistics in the Soviet Union, espe-
cially in the field of mathematical
linguistics. Unfortunately, this devel-
opment has been marred by one
serious fault, namely that by and
large the theoretical linguists have
gained no new or fruitful insights
into the structure of language. In
contrast, those linguists who do have
such insights do not possess an
adequate theoretical framework
within which to develop these in a
systematic way.

One of the leaders in the revival of
structuralism and the development
of abstract linguistic theory is S. K.
Saumjan and his *Principles of Struc-*
tural Linguistics contains a dam-
ningly complex linguistic theory—the
Applicative Model as he calls it—but
no new insights.

The basic generative component
in Saumjan's grammar is the "Ab-
stract Generator". This produces *epi-*
semions and *semions*, semions being
"the simplest semiotic objects, that
is, so to speak, the elementary
particles which form the basis of
any linguistic unit, no matter how
complex", and episeimons the
semiotic "types" in which semions
helping. These abstract objects may
be thought of as the "abstract
mnemonics" of grammatical cate-
gories, or, alternatively, as distinc-
tive features in phonology.

Episeimons are combined by
means of a binary, associative opera-
tion called "application". Saumjan
postulates two primitive episeimons,
 α and β ; he interprets α as the
abstract analogue of a noun phrase,
 β as that of a simple sentence, $\alpha\beta$
and $\beta\alpha$ can be combined in various
ways. For example, the episeimon
 $\alpha\beta$ can be thought of as a function
with argument α and value β ; i.e.,
 $\alpha\beta$ is applied to α , a noun phrase,
to produce β , a sentence. In fact,
Saumjan interprets the episeimon
 $\alpha\beta$ as the abstract analogue of a
verb phrase, a verb phrase being that
element which combines with a noun
phrase to form a sentence.

Semions "represent" episeimons:
each semion represents only one
episeimon and each episeimon is
represented by only one semion. The
same symbols are used for both,
those for semions being placed in
inverted commas; thus, the epi-
semion α is the abstract analogue
of a noun phrase, the semion " α "
of a noun. Combinations of semions
of varying complexity are gener-
ated in cycles and their complexity in-
creases with each cycle.

Saumjan's model is also equipped
with *aductors*, *connectors* and
relators. A good example of an
aductor episeimon is negation,
which, in Saumjan's words, is "a
universal grammatical element
which, when joined to any other lin-
guistic element, leaves that linguistic
element identical with itself". The
connector episeimons can be

thought of as conjunctions, the
relator episeimons as allises.

One of Saumjan's basic concerns
is the generation of words. Here he
introduces the notion of an empty
semion, \emptyset , to which relators can be
applied, and from the large number
of semions generated by the abstract
generator he selects five basic rela-
tors: R_1 , a substantial affix; R_2 ,
an adverbial affix; R_3 , an "ad-ver-
bal" adverbial affix; and R_4 , an
"ad-adverbial" adverbial affix.

In the word-generator five elemen-
tary words are postulated, $R_1\emptyset$ to
 $R_5\emptyset$, and other words generated
from them by the following rule: if
 X is a word, R_1X , etc., are also words.
In this way Saumjan can formulate
the derivational history of a word.
For example, the Russian word *zima*
(winter) is $R_1\emptyset$, *Zimov* (to pass the
winter) is formed from the root *zim-*
by the addition of a verb-forming
suffix and is represented by the for-
mula $R_1R_2\emptyset$. *Zimovka* (the act of
wintering) is formed from the stem
zimov- by the addition of a noun-
forming suffix and is $R_1R_2R_3\emptyset$. *Zim-*
ovochy (the adjective winter as in
winter quarters) is formed from *zim-*
or *zimov-* by the addition of an adjective-
forming suffix and is $R_1R_2R_3R_4\emptyset$.

The terms "verb", "noun",
"adjective" and "adverbial adverb"
are interpreted broadly. "Noun"
means a noun in the nominative case
or the infinitive form of a verb;
"adjective" means both traditional
adjectives and any expressions modifi-
fying a noun, e.g. another noun in the
genitive case; "ad-verbal" adverb
means both traditional adverbs such
as *yesterday*, *quickly* and *in the*
street and any expressions modifying
a verb, e.g. a noun in the accusative
case. "Verb" means both traditional
verbs and expressions consisting of
the verb *be* plus noun or adjective.

Having dealt with the generation of
words, Saumjan turns to the genera-
tion of sentences, which are defined
as units consisting of two sub-
phrases, one representing the epi-
semion α (noun phrase), the other
the episeimon β (verb phrase). The
applicational model is so powerful
that it can generate the formulae
interpretable as *John wrote the letter*
and *The letter was written by John*
without using transformations. How-
ever, since it is desirable for the con-
nection between such pairs of sen-
tences to be shown explicitly, Saum-
jan adds a fourth generator, which
he calls the "transformational field
generator".

He criticizes Chomsky for simply
giving lists of unconnected transfor-
mations, and himself devises a
generator producing sets of transfor-
mations. Graphs are drawn with the
five relators arranged in a column
down the left-hand side and the for-
mulae from which other formulae are
to be derived is written along the top.
Under each member of this formulae,
Saumjan writes a column of formulae
derived by applying each of the rela-
tors at the side of the graph to that
particular member. Various ways
are then explained for moving from
column to column across the graph,
selecting one expression from each
column, in order to derive a set of
new formulae.

Saumjan foresees two important
ways of using the graphs and the
formulae they generate. The first
concerns the measurement of gram-
matical synonymy. Given an initial
formula and the set of formulae
derivable from it, he claims that you
can measure grammatical synonymy
by the number of expressions which
any two of the derived formulae
have in common. The second use is
in typological studies: given an
initial formula and the set of formulae
derivable from it, one can compare
two languages according to which
of the derived formulae are inter-
pretable in both languages and
which only in one or other of the
languages.

Saumjan's theory is above all an
impressive piece of synthesis. The

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operation of application itself he has adopted from Curry and Fyfe; the structure of the "transformational field generator" is taken from the field of graph theory; and the central syntactic notions—that the basic units are "sentence" and "noun" and that a verb is something which combines with a noun to yield a sentence—are common to the work of the Polish logicians Ajdukiewicz, Sannjan, of course, acknowledges all these sources.

Although the applicational model may be internally consistent, the syntactic notions on which it is based are open to objections which go to the heart of the matter: the relation system. This rests on three basic categories, "sentence", "noun phrase" and "verb phrase", and three further categories based on the relation of modification, "modifier of a noun phrase", "modifier of a verb phrase", "modifier of a modifier of a noun phrase". But Sannjan does not, first of all, define the relation of modification. Secondly, the episemion interpreted as "modifier of a noun phrase" is represented by a semion interpreted as "adjective", but adjectives modify nouns, not noun phrases. (The same objection also goes for the category "modifier of a verb phrase".) Thirdly, the category "modifier of a verb phrase" is unsatisfactory because it obscures the crucial distinction between morphs which function as the object of a verb and those which function as adverbs, i.e. as adjuncts of time, place, and so on. Furthermore, in a sentence like *John repaired the car at night*, the verb but *at night* modifies the whole sentence *John repaired the car*; witness the sentence *The repairing of the car by John took place at night*. Fourthly, like the units of the tagmematics, Sannjan's categories are a combination of form and function, each category having a basic syntactic function.

Indeed, the main defect in Sannjan's model is that there is no concept of "deep structure" as understood in Western generative grammar. This qualification is important because Sannjan claims that in his model deep structure and surface structure are indeed distinguished. There is, however, a crucial difference between the two notions of deep structure. In Sannjan's deep structure, the units are generated by the surface structure, the two levels being joined by "correspondence rules". The abstractness of the deep structure is shown by the fact that the formulae may be interpreted as either phonological or syntactic units.

Unfortunately, this is a jejune sort of abstractness, because the syntactic notions captured in the formulae have to do simply with surface structure, and for the notion of "deep structure" to be fruitful we need not only to have formulae which can be interpreted as different sorts of objects but also to realize that the objects under investigation may have a deep structure different from their surface structure. It is precisely this realization, leading to a systematic study of deep structure, which has made generative grammar so fruitful in the past fifteen years. (The notion that abstract linguistic units are realized by or associated with concrete elements is not peculiar to generative grammar, nor even to modern linguistics, but it is true to say that it is within the framework of generative grammar that deep structure and the relations between deep and surface structure have been most thoroughly and rigorously investigated.)

A particularly striking illustration of the superficial nature of Sannjan's syntactic categories is his treatment of possessive constructions, compared with that in certain versions of the generative model. In the phrase *don Ivan's (house-of-Ivan)*, *Ivan* is the genitive of *Ivan* and is classified by Sannjan as the modifier of a noun phrase, which classification is correct but unenlightening. Much more revealing is the approach which derives *Ivan* from an underlying locative construction.

The genitive case in Russian, in combination with the prepositions *u* and *o* (*about*, *near*), expresses "place at which"; the English sentence *Ivan has a car* is translated into Russian as *U Ivana mašina* (*At-Ivan-car*), the phrase *u Ivana* being parallel with overt locative phrases like *a reka* (*at-river*). *u Ivana* is interpreted as expressing "place at which", and if the structure of a sentence like *Don Ivan's (house-of-Ivan)* is derived from a deep structure which may be glossed in English as "House (house-wooden) at Ivan", then the occurrence of genitive case-forms in possessive constructions can be explained instead of being treated as an accident. The explanation is that possessive constructions derive from locative constructions and that such locatives are realized in the surface structure as the proposition *u* followed by a noun in the genitive case, unless the locative construction is embedded in another structure, in which case the locative is realized only as a noun in the genitive case, without a preposition. Insights such as these cannot be expressed by the applicational model as it stands at present.

But however faulty his syntactic notions, Sannjan takes an extremely broad view of the study of language. In a short section on the correlation of language and thought he takes up Reichenbach's point that human beings can conceive a situation as either an event or a thing (Reichenbach uses as an example the sentences "George VI was crowned in Westminster Abbey" and "The coronation of George VI took place in Westminster Abbey"), and claims that in the applicational model he has captured this property of the human mind by allowing different relations to be applied to any "root". In the same section he claims that the applicational model also captures the notion expressed in Miller, Pribram and Galanter's book *The Plans and Structure of Behaviour* that a plan of behaviour is any hierarchically structured process in an organism capable of controlling the order in which a sequence of operations is to be carried out.

Sannjan's applicational model is not only typical of Soviet theoretical linguistics, it is the most fully worked-out and most widely-used model in the Soviet Union. Indeed, it has influenced a number of linguists elsewhere in Eastern Europe, although the principal linguistic centres there, Prague and East Berlin, are now developing their own versions of the Chomskyan model. There are, of course, many theoretical linguists other than Sannjan working in the Soviet Union, but they are much better at compiling information than acquiring insights.

Some of these linguists have, however, made extremely valuable contributions to our understanding of Russian, especially in the area of the thematic structure of sentences. Among the leading scholars in this field are V. A. Bolotnikov and I. I. Kovtunova, who contributed to the latest Academy Grammar, and O. A. Lapleva. But it is a great pity that they have not been able to describe their findings in terms of a system such as that of M. A. K. Halliday for example, and a pity too that other areas of Russian syntax have not been investigated by linguists of similar calibre.

Much of the blame for all this lies with the suppression of free linguistic thought in the days of Stalin and with the continuing isolation of Soviet linguists from current international debate. But Sannjan deserves the greatest respect for having introduced abstract, theoretical linguistics into the Soviet Union in the most difficult circumstances and for having defended his position against severe attacks from the linguistic establishment there. It should be emphasized, finally, that in the Soviet Union there are many talented linguists, sensitive to the subtleties of natural language and very competent in logic and mathematics. They have come a long way in the past fifteen years and there is no doubt in the reviewer's mind that one day they will astonish the world of linguistics.

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A vita nuova for the Captain

Papers of Ulysses S. Grant

by John Y. Simon

4: January 8-March 31,

Carbondale, Illinois: Southern Illinois University Press, \$15.

Fourth volume of the Grant Papers illustrates the swiftness of Grant's achievement and reputation. At the beginning, Simpson Grant is hawking in the back of his mind the

glorious glory of his victory at Fort Henry and Fort Donelson, but it is true that the

of the two forts with the large haul of Rebel

was one of the few genuine victories at the beginning of

There is some justice in the

that the surrender of the Confederate troops represented the

number of captives was

and, although the victory was

as barren as Jackson's at New Orleans. Still, it

very great change from the

of Captain Grant who

the Army under a series of

This was a *vita nuova* for

the modern reader as

like the Bombardeur Fur-

months later. In this sense it

the turning of the tide for

He becomes a Major of

Volunteers; the public

War Department, including

the new Secretary, Stanton, begin to notice him. But already there are shadows on his new-found glory, for there are many stories of his drinking habits and others of his casualness in conducting his official correspondence. We now know how tedious and unfair General Halleck was, but at the time Halleck was thought to be an untested military genius, and Grant was not the kind of general whom a modern staff could effectively protect.

Grant, too, had to deal with the beginnings of the troubles between the Volunteer officers and the West Pointers. We can see that some Volunteers were in fact as useful as some of the West Pointers, but, whatever the reason, the future was to be with the latter, and although Grant had made enemies at the Point and in the "Old Army", there was an esprit de corps among the regular army officers which covered up a great many faults and mistakes.

More important, in a sense, is the illumination of the problems involved in turning the civilian United States into a great power, abundantly illustrated in this volume. There was plunder; there was graft; there were personal failures of many kinds. We now know from the experience of both the World Wars that even an army of professional soldiers will have a good many rotten apples in it, and the very amateurish armies at the beginning of the Civil War had an exceptionally high proportion of these inedible fruits. There were, for example, semi-regular troops like the "Jesse Scouts" whose scratch regiment produced a series of increasingly annoying headaches for anyone who had to deal with them. The activities of this

relationship between Grant and Halleck perhaps delayed his attainment of the rank of national hero, for, pedantic and basically idle, Halleck had little use for such an original as General Grant. We have always to remember that on both sides during the War between the States staff work had to be primitive. The deplorable condition of the telegraph service was a handicap for both the Confederates and the Unionists. The poor state of the roads magnified the impact of vile weather and provided excuses for some incompetent, or worse than incompetent, officers like Captain Salmon S. Main (Salmon, it is to be presumed, is a variant on the name Salmon which his parents had given that ambitious politician, the Secretary of the Treasury).

In addition to incompetence, corruption, and a lack of all military virtues, there are many explanations of the amateurish scramble on both sides at the beginning of the Civil War which came to a height at the great and bloody battle of Shiloh. Although Grant was not innocent as a military politician, he had at this

time no very fixed political principles except the defence of the Union. He was highly critical of the Sanitary Commission and of the Ultra-Abolitionists. The time was far ahead when he would embody the authority of the Republican Party and be as much a partisan as his favourite protégé, General Philip Sheridan.

The continued rebukes he got from Halleck were not totally undeserved, although it must be remembered that adequate staff organization was very rare even in the great European armies at this time. From the point of view of morale, zeal and versatility, the Union and Confederate troops in 1862 were more valuable than the far better trained units of the armies of the Potomac and of Northern Virginia in 1863, but there is still plenty of evidence of the expense (in more than money) of the unprofessional organization which Grant in some sense had to supplement by his own unshockability.

The famous partnership of Grant and William Tecumseh Sherman is only beginning here, and the later troubles brought about by amateur generals like "Black Jack" Logan were less serious than the troubles brought about, just before Shiloh, by bad staff work, bad discipline, and a general display of the drawbacks of amateur soldiering. Grant was conscious that he was under constant observation, the victim of slander and, indeed, the victim of truth. He could with justification already claim to have done the state some service; he was also to be responsible for some disasters and near-disasters, as in the coming battle of Shiloh near Pittsburg Landing.

Since we know that, for all his numerous faults, Grant had his great moments still to come at Vicksburg and in Tennessee, we are perhaps too ready to overlook what must have been an irritating appearance of blackness, even irresponsibility, which, if it did not justify Halleck's aspersions, called on Lincoln's magnanimity and understanding. Grant could write to Ellen Washburne with an affection of well-trained docility which did not quite represent his attitude to Halleck or perhaps even to Stanton. But we can see him here learning his trade, and note the brevity of his letters to his wife and his display of ostentatious modesty when it could really have been said that he had a great deal to be modest about.

The next volume will bring us to one of the great crises in Grant's career. He owed much to people like Rawlins and a good deal to the understanding of the remote president, but there is even so a curious air of imminent disaster, escape from which explains, if it does not justify, some of the disasters of his presidential career.

less a rebel. He was on excellent terms with his eminently loyal son and the cynical might see in father and son figures like Lord Dunsinane and the Master of Ballantrae.

In this period, Franklin was almost as deeply involved in the progress of the Enlightenment as in the politics of London or Philadelphia: the Transit of Venus was an international event as important as the follies of imperial policy and the Republic of Letters as effectively united as the British Empire. The highly civilized behaviour of the French fleet to Captain Cook was still in the future but was predictable, a scientific example of the spirit already displayed at Feniocny. Great names like Boscawen's remind us of the civilized world that Gibbon inhabited and the affairs of the renovated Philadelphia Philosophical Society are almost or quite as important as the land speculations in the Ohio country. But it is in the coming volumes that the world's Debate will be renewed and "Le bon Quaker" will have his revenge.

The latest volume of the Franklin Papers has necessarily an interim character. Franklin is about to be a great figure on the British scene and, not long after, to become a great figure of the Western world. But we who know the destiny of Franklin, the equal or at any rate the rival of Voltaire, have to bear in mind that the destiny of this hero of two worlds was not yet fully apparent. He was moving on and up from the important but hardly dazzling role of chief spokesman for the increasingly discredited colonists of British North America and as a leading member of the International of the Enlightenment. But Franklin was still mainly a highly enterprising citizen of Philadelphia and about to be recognized as the most eminent son of the Lion.

In 1768, however, Franklin was not yet a public dissident and still

the new Secretary, Stanton, begin to notice him. But already there are shadows on his new-found glory, for there are many stories of his drinking habits and others of his casualness in conducting his official correspondence. We now know how tedious and unfair General Halleck was, but at the time Halleck was thought to be an untested military genius, and Grant was not the kind of general whom a modern staff could effectively protect.

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Secular thoughts

YVES BENOÎT:

Diderot: le Penthisme à l'antique

132pp. Paris: Maspéro. 18.10fr.

Diderot has been subject to a number of "annexations" since his death. Partly because copies of his works were sent to Catherine the Great and have been preserved almost intact, he has always interested Soviet scholars; in the West, too, there have been several Marxist accounts of his writings. This is one of them.

It is probably true however that for most English-speaking readers Diderot has quite a different image. We have been encouraged to value him above all the smilingly open mind, quick to seize whatever was most advanced in his day, to push it one stage further and then to abandon it, uncommitted, leaving the reader to exercise his ingenuity over a set of still fascinating paradoxes and to admire the verve of the man who produced them.

One can see the blandishments of this view to the inhabitant of Anglo-American academia, the Sartrean *pedagogue*. It is certainly undeniable that Diderot is unwilling to strait-jacket the complexity of things. He is hard to pin down, and one is not surprised that there is no really adequate synthetic account of his writings. Yves Benoit's book, which seems not to have attracted much attention in English-speaking countries, is valuable in that it provides a good framework for thinking about these things. It is a partisan work: as such it will provoke disagreement and make us ask the most interesting questions about Diderot.

The aggressive title (which is matched by an aggressively aggressive tone at many points throughout the book) indicates what M. Benoit regards as the central line of Diderot's development. He sees the *philosophie* (rather like the *not* *logique* in *Le Nécessaire du Raisonner* as a man fundamentally committed to a certain number of basic principles: atheism, materialism, scientific progress, social improvement and the development of a secular ethic. These are to be regarded as the constant elements of his thinking (the constants to which he refers at the end of the *Fonctionnaire d'Houffert*).

There is, as the author good deal of good sense and a clear-headed logical on the one hand, and a certain amount of dogmatism on the other. The time has perhaps come when the minor anthropologists of other societies should be asked by them on ourselves, whether they are clearly not phantoms in a comparative book. In Diderot's last paragraph he brings to light much of the unfamiliar to most of us.

There is one of several polemical in which he exhibits a similar intention, but Richard Lannoy is more than a competent guide to the true spirit in anthropology, look to what Indians do rather than what they think, assume without question that our estimation of equality is ubiquitous, elevate economic and political man above religious man, and so miss the entire meaning of the caste system.

These arguments are strongly made: more than that, they are the compass which enables the matter through the tales and contents and helps him through the addendum of scholarly writing about Indian culture and society. Certainly the book is not easy to read, and for those without some background in the subject it will be almost impenetrable. But, more honestly than in any other work reviewed here, M. Dumont provides, for those willing to persevere, a purpose and a sense of scholarly identity: with him as guide even if we decide systematically to turn him.

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